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COMPLETE PLANS OF CANADIAN OPERA CO.

Director Rabinoff Denies Conflicts
with Other Organizations—
List of Principals

Gossip has been busying itself with a tale of conflict between the National Opera Company of Canada and the Chicago Grand Opera Company. The fact that the Canadian company will enter the United States after its season in the Dominion was used as the basis of stories of strife between the organizations. As one report had it, "they were out to hit each other over the head."

Authoritative denial is made of these rumors. Max Rabinoff, managing director of the National Opera Company of Canada, says any rumor of unpleasantness between the two opera organizations is baseless; that their relations are amicable, that everything is cordial. Instead of being enemies, the companies are friends.

This refutation of false report comes from Mr. Rabinoff in connection with a statement giving full particulars of the National Opera Company of Canada. This statement is the first detailed announcement of the plan and scope of the Canadian Opera Company that has been issued.

The season will open in Montreal on Monday night, November 17, at His Majesty's Theater, which has been made over to conform to opera needs. There will be eight weeks in Montreal.

Subscription performances will be given every night except Saturday, and also on Saturday afternoons. Saturday afternoon subscriptions were inaugurated for persons living out of town, and there will be special train service. Every box has been sold for all of the subscription performances.

A novelty will be symphony concerts every Wednesday afternoon. This is a new idea, and it has been received with marked appreciation. The entire orchestra of the National Opera Company of Canada will play at these concerts and noted instrumental soloists will also appear.

The list of artists is as follows:

Leading sopranos are Ada Casutto, Ester Ferrabini, Dora de Phillippe, Marie Rap-pold, Helen Stanley, and Luisa Villani.

Mezzo Sopranos are Marie Anitum, Rosa Olitzka and Jeanne Gerville-Réache. Visiting, Florence de Couray and Lida St. Maur.

Tenors are Giovanni Farno, Giuseppe Gaudenzi, Alfredo Graziani, Mishaska Leon, Mario Scotti and Leo Slezak. Visiting, Leon Lafitte and Riccardo Martin.

Baritones are Rafaele de Ferran, Franco Multedo, Mario Narti, Bernardo Olshansky, Edward Roselly and Rodolfo Segura. Visiting, Dinh Gilly and William Hinshaw.

Bassos are Pietro di Biasi, Nate Cervi, Albert Huberty and Giovanni Martino.

The repertoire includes operas in French, Italian and German. Sung in French will be "Samson et Dalila," "Louise," "Thais," "Hérodiade," "La Navarraise," "Carmen" and "La Bohème." In Italian the repertoire calls for "Gloconda," "Otello," "Madama Butterfly," "Tosca," "Cavalleria Rusticana," "I Pagliacci" and "Il Segreto di Suzanna." "Lohengrin" will be given in German.

One of the special features of the season will be Mlle. Anna Pavlova. The *danseuse* and her company, including M. Novikoff, Cecchetti and Zaiich, and forty picked solo dancers and a big *corps de ballet*, will appear eight times with the National Opera Company of Canada in Montreal. She will present eleven ballets with scenery and costumes designed by Leon Bakst, Alexander Anisfeld and Ivan Karevin. Every subscription series will include at least one appearance of Mlle. Pavlova and her company.

The orchestra will include several well-known first instrument players. The conductors will be Agide Jacchia, who in former seasons achieved distinction in Montreal; Adolf Schmid, for many years con-



MARION GREEN

One of Chicago's Leading Concert Artists, Who Has Toured America as a Basso-Cantante, Winning High Distinction Through the Beauty of His Voice and His Fine Musicianship. (See Page 21)

ductor for Sir Herbert Tree and composer for his productions, and Alexander Savine, protégé of King Alexander of Serbia and conductor of the National Opera in Belgrade. Oscar Spireseu, formerly assistant conductor of the Boston Opera Company, will officiate in like capacity with the National Opera Company of Canada, as also will Nicola Chercherai, formerly of the Theatre San Carlo, Naples.

The chorus has been carefully looked after. There will be sixty voices. Adam Barbieri has been engaged to take charge of the chorus.

There will be a large corps de ballet regularly attached to the opera company, and for director in this department the management has Sergei Morosoff, ballet master of the National Opera House in Odessa, Russia. Additional interest in the ballet is derived from the appointment of Ethel Gilmore as *première danseuse*. Miss Gilmore is a Canadian who has attained distinction as a ballerina.

After the season in Montreal the company will go to Toronto for a fortnight, to Quebec and Ottawa for a week each, then to Winnipeg, Calgary, Edmonton, Vancouver and Victoria. This tour is carrying out the

plan of making the company a national Canadian institution.

After its Canadian tour the company will spend ten weeks in the United States, in the Middle West and on the Pacific coast.

Eames Says "No More Opera" and Gives Her Definition of Heaven

Announcing that she would sing no more in opera, Emma Eames arrived in New York last Saturday on *La Provence*, with her husband, Emilio de Gogorza, the baritone. The noted soprano declared: "The hurly-burly and rush of the stage is too much for my complacency and I have decided to retire. I will sing twice—once for charities for the children and another time for charities for animals. All I want is my home, my husband and—and—my piano. We must sing and play all our favorite songs after dinner each evening. That is really an ideal existence." Mme. Eames also gave her definition of heaven, from a professional point of view, describing it as "a sympathetic rôle in an opera before an understanding audience." Mr. de Gogorza stated that he was on his way to the Pacific Coast to fill an engagement.

AMERICANS TO FORE IN MUSICAL BERLIN

Conductorship for Spiering, Who
Will Introduce Symphony
by Mrs. Beach

European Bureau of Musical America,
Berlin, Neue Winterfeldstrasse 30,
August 22, 1913.

AMONG the very few items of musical news forthcoming during this period of dearth and inactivity in Berlin, one of the most interesting and most gratifying is the appointment of the eminent American violinist and conductor, Theodore Spiering, to the post of musical director to the Berliner Freie Volksbühne, the People's Free Stage, for the coming season. This prominent institution (with a membership of 50,000), as its name implies, aims at providing high class music at popular prices, and its concerts are held in high esteem and invariably well patronized. Of the twenty-five symphony concerts organized by this body, twelve are to be conducted by the new conductor, who will further conduct three concerts at the Philharmonie, at one of which a symphony by the American composer, Mrs. H. H. A. Beach, will be heard for the first time in Germany.

By Germans, no less than by Americans at home and abroad, this nomination will meet with the heartiest approval, for during the years that he has been so intimately associated with the musical life of Berlin, Mr. Spiering has given abundant and convincing proof of his artistic qualities as violinist, teacher and orchestra conductor. Mr. Spiering's record last year with the Blüthner Orchestra and in Busoni evenings was a triumph of musicianship and brought him a shower of press encomiums from all parts of the country.

Kitty Cheatham is again in Berlin and this time for a more protracted stay. As already announced, her short non-professional tour in Russia brought the artist in close contact with many prominent personages connected with the Imperial Staff to whom her art was known, and although nothing in the way of professional work was attempted, she was obliged to respond to a number of social demands whereby she provoked the admiration and enthusiasm of many celebrities in Russia's musical circles, especially by her conservice with the spirit, as well as with the letter, of the Russian folk lore.

Demand Second Cheatham Concert

Miss Cheatham's return to Berlin has been in response to a demand for a second concert, following the pronounced success of her recent first appearance in Berlin before the staff and student body of the University. Arrangements have already been concluded for a joint entertainment by Miss Cheatham and the popular Berlin artist, Carl Clewing, in the Philharmonie early in September, after which the American artist will leave for a short concert tour of Germany, before sailing for America in October.

The same month will also see the departure of another American artist, the baritone Romeo Frick, who, with his wife, Carola Frick, embarks on his trans-continental tour of America in concert and oratorio work. The Fricks have been devoting the greater part of their time in preparation for this tour, and their constant and united efforts combined with their thorough and practised musicianship, have enabled them to attain to a degree of perfection in ensemble work that is only too rarely achieved. Mme. Frick is the possessor of a remarkably clear and well-controlled colorature soprano of bell-like purity, especially in the highest register.

American Accompanist for Flesch

Carl Flesch, who is booked for America this year, closed his season in Europe with the music festival in Goerlitz, where he

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NEW CREATIVE FIELD DEVELOPED IN DARIEN PAGEANT

William Chauncy Langdon, Author, and Arthur Farwell, Composer, Point Way to Spread of "Community Music Drama"—Many Other Towns to Adopt New Idea

[From a Staff Correspondent]

DARIEN, Conn., Sept. 2.

AMERICAN creative artists may find encouragement and inspiration in the opening to them of a new field, that of the pageant, as it was revealed in probably its highest form at the Darien pageant of August 30 and September 1. Arthur Farwell was the composer and conductor and Wil-

each community. This was a poetic and impressive spectacle, which is a credit alike to the "pageant master," Mr. Langdon, to Mr. Farwell and the townspeople who worked with an eye single to the success of the whole and not from any idea of self-aggrandizement. Mrs. Langdon, too, deserves much credit for the costuming.

It has been only about two months since Mr. Langdon and Mr. Farwell collaborated in the pageant at Meriden, N. H. In that

less than the indoor stage; and sometimes these differ materially from those of the stage enclosed by canvas scenery. There were originally to have been nine "episodes," with five numbers requiring music from beginning to end; in performance, however, it was found advisable to omit one episode and one "interlude."

The pageant opened with a musical introduction, "The Place of Rest and Strength." At the beginning of this, after the orchestra has sounded the chief motif of the pageant music—the motif of the "Angel of Rest and Strength"—out from the woods steps the *Angel*, with sword in hand. Then, from the woods come *Forest Spirits*, mostly in green, and from the nearby inlet come the *Water Spirits*, in blue. They pile up evergreen boughs as a symbol of the "Place of Rest," and meanwhile evil spirits watch the preparations with malicious intent. From the shore comes a *Man*, a typical pilgrim, bearing on his back a large burden. With him are his wife and children; they are striving to attain the "Place of Rest and Strength." Now the *Angel* and the *Good Spirits* retire whence they came, and *Evil Spirits* emerge from their hiding places and attempt to place obstacles in the *Man's* way, as he tries to reach his goal.

From a nearby graveyard comes *Death* (Mr. Langdon never fails to utilize any portion of the "natural" scenery that may lie convenient to his hand), shrouded in moldy white, with other kindred beings, and attempts to take from the *Man* one or the other of his dear ones. At last, almost in despair, the *Man* gives voice to his determination in song. "Curse ye! Begone, evil forebodings." At last the *Angel* appears, subdues the evil spirits, and the *Man* and his family reach the goal. The *Angel* protects them, and from the forest now appear more angels, who unite in the hymn, the "Song of the Angels."

Peace and Strength in all your ways!
Courage nerve you for the strife.
Here shall Rest restore your days,
Love assuage the toil of life!

The *Man* arises, takes up his burden, and with his family follows the path pointed out by the *Angel*.

The music all through this number is dramatic and effective. Though played out of doors by an orchestra of only twenty-seven, it produced a wonderful effect, by reason of a properly constructed sound shell. Arthur Phillips played the part of the *Man* and not only in the musical portion, when he sang the "Curse Ye" with stirring effect, but in the pantomimic portions he evidenced histrionic abilities of a high order. Mrs. J. A. MacMartin was the *Angel*, while the *Woman*, *Death* and *Fear* were interpreted respectively by Theresa Hoyt, Woodruff Rogers and Charles E. Williamson.

Ox Becomes Pageant Singer

The first episode represented the first settlement of the white men. They came from the woods with their families, cattle, and possessions, and met the Indians and smoked the peace-pipe with them. In these "episodes," whenever possible, the early settlers were played by their descendants, very frequently bearing the same name.

In this episode, for instance, the part of *Francis Bell* was taken by Mr. C. W. Bell. I was informed by an old resident of Darien, who seemed to know every de-



(c) Underwood & Underwood

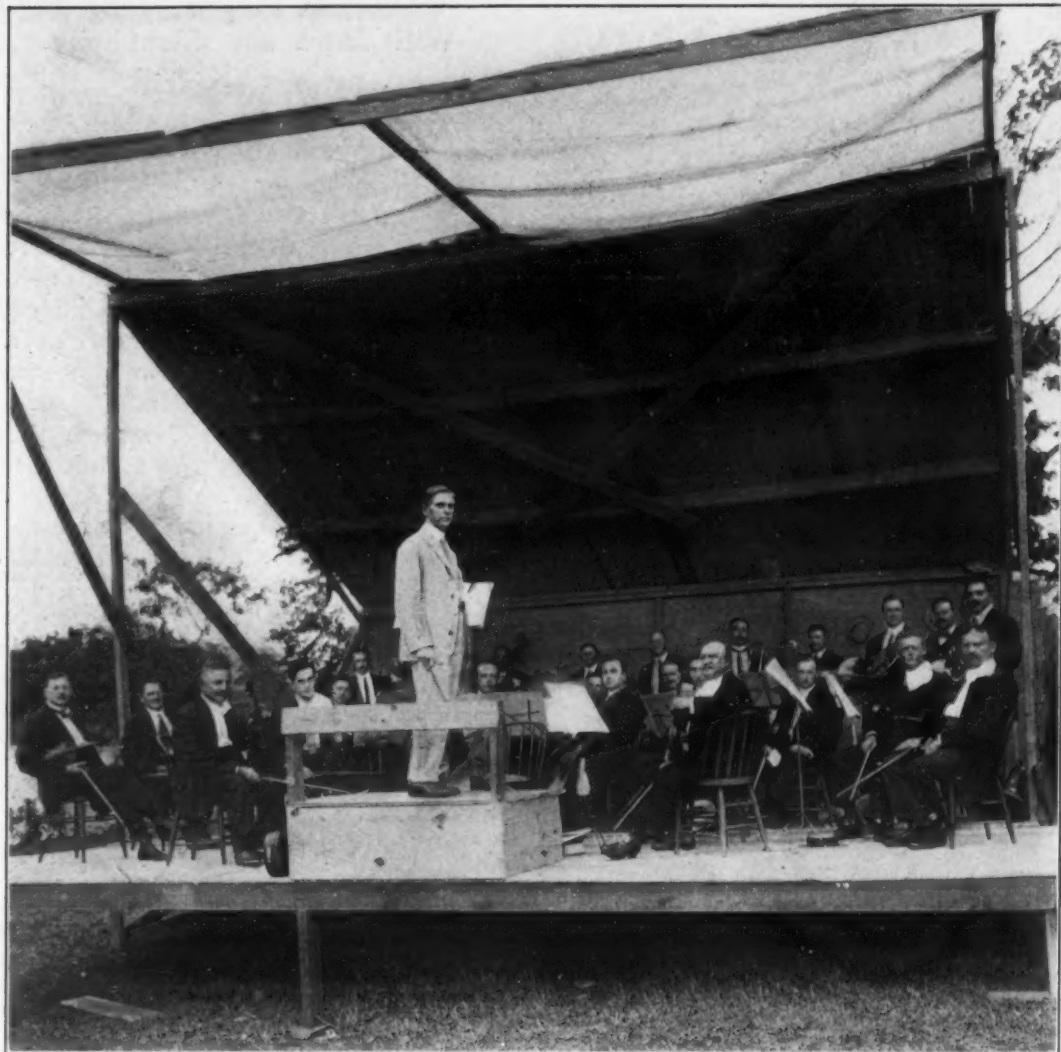
Arthur Phillips, the Noted Baritone, as "Man"

tail of its history, that this Francis Bell was the father of the first white child born in the settlement. The action of this episode occurred in 1641. At one point in the action, when the Indians were grunting disapproval of certain details of the transaction, one of the oxen joined in the protest with a fortissimo "Moo-oo-oo."

The second episode, dated 1670, represented a "War with Norwalk," a quarrel between the residents of the Stamford settlement and the Norwalk settlement over some land midway between the two; in other words, in Darien, though not so called at that time, as will appear later. There was some comedy in this episode, representing the "unwillingness" on the part of both factions to engage in actual warfare. The episode ended with an adjournment to New Haven to settle the matter in the courts. Then said Chief *Piamakin*: "Good! It is good white man know how fight and smoke peace-pipe both same time. White man call it 'Law.'"

The third episode represents events occurring in 1744. *George Gorum* has recently built a mill, and *John Bates* brings

[Continued on next page]



(c) Underwood & Underwood

Composer-Conductor Farwell and His Orchestra in "Sound Shell"

liam Chauncy Langdon, the author of the book and master of the pageant. Significant to the future of American authors and composers is the fact that due to their successful production of this pageant and their recent one at Meriden, N. H., Messrs. Langdon and Farwell have received bids from various towns for more pageants than they would possibly have time to create and produce.

In this Darien pageant the value of music was again proved as a necessary adjunct of pageantry, its mission being to enhance the poetic and dramatic values of the pageant. Mr. Langdon defines this art form, new to America, as a "community music drama of which the place is the hero and its history is the plot," and he and Mr. Farwell had contrived to give the people of Darien a view of the history, problems and the ideals of the community, and to symbolize its future.

All Classes in Huge Cast

With 700 persons of all classes of Darien's residents taking part in the huge production, the pageant served to produce social unity. The results of the pageant in developing community spirit were most important, in a town situated like Darien, where it is difficult to bring into complete sympathy the city workers, that is, the commuters, and those who make their living within the limits of the town itself. All sorts and conditions of its residents worked together in concord for this pageant, however, obliterating factional lines as can only be done in a community drama.

Civic unity was another valuable product of the pageant. The idea of Darien as a "place of homes" was brought out in the symbolism of the ideal Darien, or the "community home," and this pageant led the way toward a general cooperation for the purpose of bettering conditions in the community until it realizes this ideal. This was the result gained by Messrs. Langdon and Farwell in their working out of this art form which is to help create a new American spirit, or a new uplift throughout the whole country by means of the uplift of

short space of time this other pageant has been written, the music composed, the whole thoroughly rehearsed and performed with great success. In addition to the short time for preparation rain came on the day set for the first performance, the twenty-ninth, and interfered with the rehearsal arranged for the morning as well. In spite of this, however, the performance on Saturday afternoon passed off so successfully that the few hitches probably were not observed by most of the audience.

"Technic" of Pageantry

The book, by Mr. Langdon, is a masterpiece of pageant literature. Mr. Langdon, in his study of pageant possibilities, has developed a special "technic" of pageantry, which is found to have laws of its own no



(c) Underwood & Underwood

Early Settlers Come Out with Their Families and Ox Carts and Smoke "Peace Pipe" with the Indians

NEW CREATIVE FIELD DEVELOPED IN DARIEN PAGEANT



"Roll Call" of Huge Cast Which Took Part in This Music Drama of Darien's History from 1641 to 1915

(c) Underwood & Underwood

[Continued from page 2]

his corn to be ground. Some British officers arrive with French prisoners. There is nothing highly dramatic in this episode, but it was interesting as a picture of the time.

Then came the second musical number, "Interlude I: The Changing Tide." Illustrated graphically by the music the *Spirit of the Changing Tide* appears, coming up from the water. Following her comes a large group of *Water Spirits*, "flowing" up toward the center of the stage. The *Forest Spirits* come from out the woods and meet the *Water Spirits* at the half way point. Then the *Tide* recedes; this flowing and ebbing of the tides representing the coming and going of generation after generation.

"British Grenadiers" as Theme

At the next *Tide* the *Indians* come out with the *Forest Spirits*, while in the orchestra Mr. Farwell has deftly woven a genuine Indian melody. Next come the colonists, devoted to Great Britain and hostile to France. They carry the British banner and have with them a French prisoner. The music is founded on the tune of "The British Grenadiers." First this theme appears in sixteenth notes, upon which a flowing counterpoint is built, then against this soon appears the melody in its proper tempo, in eighth notes, and at the flood of the tide the theme comes from the trombone and basses of the orchestra, this time in quarter notes, the other two variations continuing meanwhile.

Then this tide, too, recedes, and at the next flow the Americans of the Revolution and early national period have their turn, the *Forest Spirits* still furnishing the background and the tide spirits coming up from the water, as before. As is to be expected, "Yankee Doodle" forms the basis of this "Tide." Mr. Farwell shows much skill here in not writing the tune in the crass and vulgar form in which it is used in so many vaudeville "shows." He does not alter the melody in the least, but first is heard only

the bass to the melody, as usually harmonized, with the military drum furnishing the war-like rhythm.

At the next tide the people of the period about 1830 come on the scene. They do not go so far toward the woods as the others. The music is appropriate to the formality and sentimentality of the time. Then, from the woods, steps a solitary *Indian*. He stands with hands uplifted in prayer to the "Great Spirit."

The *Indian* disappears in the forest and the people of 1830 stand in wonder and amazement. The forest spirits retire, and the tide ebbs for the last time to the same music as the first tide. The song of the *Indian* was well sung by Harold Chapin, his voice standing out clearly against the orchestral background, which would have overpowered him if he had been nearer the orchestra, as the passage has been rather heavily scored. This was done purposely, however, and the distance provided the proper balance.

Next came the fourth episode, representing the raid on the Middlesex (the old name of Darien) church, in 1781. In this Tories and Britishers unite in capturing all the men of the congregation as they were at afternoon service. At just what point in the three-hour sermon this raid took place I am unable to state; Mr. Langdon wisely arranged it at an early point in the service, for obvious reasons.

Timely Railroad Episode

The fifth episode represents the founding of the town of Darien in 1820. *Thaddeus Bell* rides in, in the person of S. W. Cooper, who, if I am not mistaken, is one of his descendants, and announces the granting of the charter at New Haven, and the choice of the name Darien—the suggestion of *Isaac Weed*, captain of the "packet" which made regular trips to New York. This Isaac Weed seemed to know more of geography than most of the residents, as he had been a sailor in the "coast trade."

The next episode, the sixth, represents

the coming of the railroad, in 1849. The stage coach arrives to take passengers for New York by way of White Plains and the New York and Harlem Railroad. Some people, however, prefer to wait and take the first train from Darien—undeterred by dire prophecies as to the safety of the new road and its reported hastily constructed bridges. As a matter of fact the New Haven Railroad experienced the first of its accidents four years later, when a bridge at South Norwalk gave way.

Now came another interlude, entitled "Principle," representing the time when many brave sons of Connecticut, as well as other States, gave their lives for the principle of the maintenance of the Union. The austere figure of *Principle* appears, in the person of Bertha Knight, who was efficient in the general oversight of the dancing at the pageant, while the various members of a family of the period are oblivious of her presence. The music represents the distant rumble of war; the face of *Principle* becomes stern and at length the grandfather understands and calls the attention of the rest of the family to the apparition. The young men go forth to war and one of them is brought back a corpse. *Principle* comforts the remaining members of the family in their grief, and they leave the past and fix their attention upon the future. The music has all the while been appropriate.

Episode seven, "Just Home," refers to the unwillingness of the older people to give up their old home, which the family has maintained for many generations. The older son has already gone to the city and the younger son wants to go. The parents are unwilling to give up the old home and finally a compromise is effected and the sons decide to "commute." This action is supposed to have happened in 1885. Episode eight (1900), omitted in performance, was to represent the double advantage to be had in such a place as Darien, where one had all the advantages of both city and country. Also the Interlude entitled "The Commuters" was omitted.

Then an episode entitled "The New Darien" (1915), representing the advantages of suburbs in general and Darien in particular, was given. Then the finale, "The Community Home," in which all the characters appearing through the pageant were combined in an effective representation of the ideal Darien, unrestricted in time, although the restriction of space was necessarily retained. The *Man* appears again and summons all the generations of Darien. They appear, each one bringing a faggot, which he places on the fire, thus showing forth the spirit of community and mutual interdependence.

The song of the people of Darien is sung by the chorus, the orchestra plays "The Star-Spangled Banner" to the gathering of the States, and "America," on a white horse, and escorted by Connecticut. "America" lifts the stars and stripes on high and all the people of the pageant kneel and the last stanza of "America" is sung: "Our Fathers' God, to Thee."

Then the procession departs by the wood road, singing as it goes Mr. Farwell's "Recessional Song of Darien":

"Hail to Thee, America!
Freedom's Home and glorious State!
Life and all we have to Thee
Now again we consecrate!"

Thus ended the Darien Pageant! The people of Darien have gone into this production with heart and soul and have covered themselves with glory. And Mr. Langdon has established himself as a "pageant master" of genius, while Mr. Farwell has mastered the by no means easy art of providing appropriate music for all such scenes as demand the tonal art to give them complete expression.

A largely increased audience witnessed the Labor Day performance, which went even more smoothly than that of Saturday. Because of the many requests for another performance of the pageant it will be repeated on Saturday, September 6, at 4 p. m., which is an hour later than the previous performances. W. H. HUMISTON.

ARTISTS WHO APPEARED IN NOTABLE BOSTON CONCERT



THE flashlight reproduced herewith shows the artists who took part in the concert given in Symphony Hall, Boston, on August 18. As reported in MUSICAL AMERICA last week, the concert was under

the personal supervision of R. E. Johnston, the New York manager, and was given before a large gathering of delegates to the eleventh annual convention of the United Drug Company. The photograph shows, reading from left to right, André Benoist,

the accompanist; Albert Spalding, violinist; Claude Cunningham, baritone; Mrs. Cunningham, Mme. Corinne Rider-Kelsey, soprano; R. E. Johnston, Mme. Rosa Olitzka, contralto; Mrs. Harrold, and Orville Harrold, tenor.

BOHEMIAN "JINKS" IN "MOVIES"

Scenes of Great Forest Drama Repeated for San Francisco Fair Sex by Aid of Motion Pictures—California Produces Most Singers, Says Mackenzie Gordon—Symphony Activity

Bureau of Musical America,
No. 376 Sutter Street,
San Francisco, August 27, 1913.

THE concert of the mid-Summer music of Bohemia was given by the Bohemian Club in the Tivoli Opera House last Thursday afternoon. It was given by the People's Philharmonic Orchestra, a chorus of members of the club and Henry Perry, basso, and Ralph Phelps, baritone. Charles Field, president, in his opening remarks said that the only regret the Bohemians had as they witnessed the beautiful production in the Redwoods on August 9 was, "that 'she' could not see it," so the wonderful scenes of the "high jinks" were photographed and brought in the form of moving pictures where the wives, mothers, sweethearts and friends could see them. The orchestra of seventy-five pieces, directed by the composer, Herman Perlet, played in a wonderful way, each motive explaining the scene so plainly that even the non-musical could comprehend it. The music of *Trip* and the *Fairies* was especially well written, and the *Fanatic Dance*, a stroke of genius, "Ug, God of Fear," a strong bass solo, was sung by Mr. Perry with chorus. The "Jester's Song" was sung by R. Battison, and displayed great merit, not in excess however than "The Prince's Prayer," sung by Mr. Phelps. The latter is one of the gems of Perlet's music to Rufus Steele's story, "The Fall of Ug." The 2,000 seats of the Tivoli were all taken and hundreds were disappointed in not securing even standing room.

Fine Church Concert

Warren D. Allen, the new dean for the conservatory of music at the College of the Pacific, and Mrs. Ester Houk Allen, the contralto, who has been prominently identified with the Summer school of the University of California, appeared in a delightful concert at the Howard Street

Methodist Church last Friday evening. Mackenzie Gordon, the opera and concert tenor who has toured practically all of United States and is one of San Francisco's most successful voice teachers, is very optimistic over the condition of music on the coast. Mr. Gordon believes that California turns out more natural singers than any other state, because of the balmy climate, the student development into maturity with a throat free from ailments. He asserts that the Californian is very critical about art in any form, and therefore the best of music is heard. Here, therefore, the ablest talent has migrated to the East, he says, but the situation is fast changing, for there are excellent teachers and schools here and a greater chance for a hearing.

Gordon's Busy Pupils

To prove that there is work for the artist on the coast Mr. Gordon himself has many pupils who are appearing in a professional way: Christine Nielsen, the lyric soprano, now on a theatrical tour; Grace Bromfield, soprano, a leading church recitalist, now appearing in Los Angeles; Wallace MacDonald, baritone, concert and church singer, appearing in "Madame Sherry" at the Alcazar Theater in this city; Robert McLure, baritone, appearing at the Wigwam Theater, and Melvin Stokes and Percy Bronson, tenors, who are both touring in different companies.

Manager Frank Healy is now completing plans for the season of the San Francisco Symphony Orchestra, and has practically engaged all his musicians, although some changes may be made when rehearsals are started. Orders are fast coming in for season tickets, many from out of town. Dr. Grant Selfridge, an ardent music lover of San Francisco, who expects to return from Wales for the opening performance of the Symphony, sent the first order. He mailed it abroad. Conductor Henry Hadley is expected soon and will immediately begin rehearsals.

FREDERIC VINCENT.

ALMA GLUCK CALLED
"PAVLOVA OF SONG"
BY ENGLISH CRITIC

Alma Gluck Mountain Climbing with Her Niece

After Alma Gluck, the favorite American soprano, had made her recent successful appearances in London, one of the reviewers in the English metropolis spoke of her as the "Pavlova of song."

Miss Gluck has been spending the Summer coaching on song programs with Mme. Marcella Sembrich at Nice. The soprano is depicted above with her niece and a friend, while trying mountain climbing for recreation after a strenuous session of study with Mme. Sembrich. Miss Gluck's coming American tour under the management of the Wolfsohn Bureau will not begin until next January.

Charlotte Kent, Pianist, Returns

Charlotte Kent, the American pianist of Vienna arrived on the *Oceanic* and will remain in this country until the Christmas holidays. During the concert season ending with her appearance at the Summer Festival of the Steyrer Lieder Tafel her reception by European audiences was invariably enthusiastic, and Miss Kent believes that American musicians of merit have equal opportunity with foreign-born for European success and fair treatment by critics and public.

New York Girl's Début Abroad

Word comes from Venice of the successful début of Louise Plavano, a New York girl, who has been studying for an operatic career in Milan. Miss Plavano is coming to New York in a few weeks to visit her relatives.

ARRAY OF NOTED ARTISTS
ON SYRACUSE PROGRAMS

Melba, Kubelik, Elman, Burke, Bachaus, Kreisler, Case, Metzger and Great Orchestras Included

SYRACUSE, N. Y., Aug. 29.—The forecast for the musical season here promises many interesting concerts. The first will be on October 16 in the Arena, with Melba, Kubelik and Edmund Burke soloists. The Pini-Corsi Opera Company, under the local management of Tom Ward, director of the music festival, will also be heard in October. The Boston Symphony will appear in January under the auspices of the Salon Musical Club, through A. Kathleen King, manager, who has charge also, under the same auspices, of a recital to be given by Fritz Kreisler in December.

The Morning Musicals will give the usual number of evening concerts to members, with Bachaus, the pianist, for the first in November—the Flonzaley Quartet in December and Mme. Otilie Metzger, contralto, in March. The New York Philharmonic Orchestra, with Elman, violinist, will appear here in February under the auspices of the Morning Musicals. The Syracuse Arts Club will present some fine artists and although the plans for the music festival have not been completed interesting attractions are assured by Director Tom Ward and his associates; among them the Chicago Symphony Orchestra and Anna Case, soprano, who has been re-engaged. L. V. K.

MR. LUCCHESI COMES EAST

Los Angeles Composer Here to Have New Opera Produced

Riccardo Lucchesi, vocal teacher, pianist and composer, arrived in New York last week from Los Angeles, where he has for some years been established. His trip East has been made in the interest of his grand opera, "Marquise de Pompadour," which he desires to have performed. The libretto is the work of Florence Richmond, of San Francisco, and is written in English, so that considerable interest attaches to this new work in which a foreign composer has set and English text.

Maestro Lucchesi is a graduate of the Conservatory in Bologna. He has been a resident of the United States for many years, having lived in San Francisco and Portland. Shortly after his sojourn in Portland he was engaged for the staff of the New England Conservatory in Boston, where he remained but two years, the climate being too severe for his health. Since then he has been in Los Angeles. He has written many songs and works on the voice.



THE FALL TERM

AT

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NEW MILDENBERG OPERA ON FRENCH REVOLUTION

American Composer Finishes Score of His "Adrienne" in Paris—Highly Dramatic in Content

PARIS, Aug. 30.—Albert Mildberg, the American composer and teacher, who is now in Paris, has been putting the finishing touches to his three-act opera, "Adrienne." It will be remembered that the manuscript of Mr. Mildberg's last opera, "Raffaello," was lost while being transported to the Metropolitan Opera House at the time of the prize opera contest.

Mr. Mildberg's new work deals with an episode in the French Revolution. *Adrienne* is the wife of *Camille Desmoulins*, the prominent orator and agitator of that period, and is made use of by her husband's arch enemy, *Robespierre*, for various political intrigues. The climax of the play is a scene in which *Adrienne* goes in defiance of her husband's wishes to a ball given by the notorious *Comtesse de Lille*, while *Desmoulins* is obliged to leave Paris on business. The wife is induced by *Robespierre* to tell all her husband's political secrets.

Suddenly *Desmoulins*, who has been appraised of his wife's disobedience, walks in and quietly orders her to depart with him. They are about to go when he is confronted by *Robespierre*, who holds a warrant for his arrest for treason on the evidence furnished by his wife. Eventually both *Desmoulins* and his wife are sentenced to the guillotine, *Adrienne* giving birth to a child two hours before her execution.

Friends who have heard parts of Mr. Mildberg's opera speak of it in the highest terms. Sgambati, dean of the famous St. Cecilia Academy at Rome, is delighted with the scene, and has written to the composer a strong letter in its praise.

ERNEST HUTCHESON SAILS

Announcement of New Positions for Pupils of Noted Pianist

Ernest Hutcheson, the pianist, sailed for Europe last week from New York to spend a week in Paris, and then proceed to Berlin, where a number of artist pupils await his arrival.

Apart from teaching, Mr. Hutcheson will fill a number of concert-engagements in Germany, Switzerland and England.

Paul Wells, who has just returned from Berlin, where he studied under Mr. Hutcheson, has accepted the position of Head of the Piano Department at the Toronto Conservatory of Music. Mr. Wells, who made an unusually successful debut with the Philharmonic Orchestra in Berlin last season, will enter upon his new duties immediately.

Another Hutcheson pupil, Austin Conradi, who was a fellow student of Paul Wells in Berlin last Winter, has been appointed teacher of piano at the Skidmore School of Arts, Saratoga, N. Y., while a third pupil of Hutcheson's, Lawrence Goodman, a brilliant young pianist, has just begun his work as a member of the faculty of the Von Ende School of Music, New York.

Mr. Leps Conductor Only of Cincinnati Orchestra's Summer Concerts

In the issue of *MUSICAL AMERICA* for August 16 a dispatch from Philadelphia stated that Wassili Leps of that city "has been in charge of the Cincinnati Symphony Orchestra since Stokowski assumed direction of the Philadelphia Orchestra." This statement is, of course, erroneous.

Mr. Leps was engaged simply as con-



HENRI SCOTT, the American basso of the Chicago-Philadelphia Opera Company, is discovered in photograph No. 1 on the rear platform of a train leaving one of the Colorado mining towns that lay in his Summer itinerary. Herma Menth, the Austrian pianist, is seen in picture No. 2, taken in Kritzenburg. Edith Chapman Gould, the soprano; Max Smalzman and Michel Gusikoff are represented in snapshot No. 3 at Walpole, N. H., the home of Prof. Franklin W. Hooper. No. 4 shows Wilhelm Bachaus, the German pianist, who will again visit America next season. The photograph was made in Austria. In No. 5 will be recognized George Barrère, first flute of the New York Symphony Orchestra, at Brittany. No. 6 shows Evan Williams, the Welsh-American tenor, and his son, Thomas Vernon Williams. The younger Mr. Williams has been engaged by his father as accompanist on his tour this season. The snapshot was taken as they traveled through Nebraska a week ago. John W. Nichols, the tenor, and Mrs. Nichols, accompanist are shown at Chautauqua, N. Y., in No. 7, and No. 8 represents Loyal Phillips Shawe, prominent in Rhode Island as a baritone. Marie Mattfeld, the versatile young German mezzo-soprano of the Metropolitan Opera House, is now enjoying her vacation at Villach, in the Kärntner Highlands, Austria, according to picture No. 9. No. 10 represents Charlotte Kent, the pianist, in Bavaria.

ductor of the Summer Organization of the Cincinnati Orchestra, which is entirely different from the Cincinnati Symphony Orchestra. It consists of forty-six players and is maintained as an organization entirely apart from the Symphony Orchestra.

Dr. Ernst Kunwald, for five years conductor of the Berlin Philharmonic and associate of Nikisch, is at the head of the Cincinnati Symphony Orchestra and assumed the place immediately after the Cincinnati board had accepted Stokowski's resignation. Mr. Leps's connection with the orchestra began June 8 of this year and terminates with the close of the Summer orchestra's season, September 6.

Noted Mime, Gecchetti, Coming

Gecchetti, the famous mime, will come to America next season in Pavlova's company. It will be his first appearance outside of Europe. He is said to be the greatest mime, or actor-dancer, in the world. Head of the technical department of the Russian Imperial Ballet system, he succeeded the late Marius Petipa as master instructor of the ballet at the Imperial Mariinsky Institute in St. Petersburg. He has cabled Max Rabinoff, Pavlova's manager, that he has obtained permission to make the tour with Pavlova and will take part in dances with her.

LONDON PROMENADE CONCERTS

Season Started with Popular Program Under Sir Henry Wood

LONDON, Aug. 23.—In spite of a very high temperature, there was the usual crowded house last Saturday night, when the nineteenth season of promenade concerts started on its way at Queen's Hall. On making his appearance, Sir Henry Wood was received with extraordinary enthusiasm, the audience cheering for several minutes and afterwards lustily taking up the strains of the national anthem, with the playing of which the band ushered in the season.

A program chiefly designed to meet popular tastes had been chosen. British music

was represented by Mackenzie's Overture "Britannia" and Sir Henry's own Fantasia on Scottish Melodies while, among other pieces, a brilliant performance of Richard Strauss's "Till Eulenspiegel's Merry Pranks" was heard. The soloists were Carrie Tubb and Thorpe Bates, the last-named singing the "Toreador Song" from "Carmen" with abundant spirit. A. M. S.

American Singer Scores in Russell's "Try Out" Season at Varese

FLORENCE, Aug. 31.—An American singer, Lucille Lawrence, of Harrodsburg, Ky., scored a success in the performance of "Aida" at the opening of Henry Russell's "try out" season in Varese.

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ON THE ROAD TO OPERATIC FAME IN THE ADIRONDACK MOUNTAINS

Ellison Van Hoose Establishes a School for Singers in the Village of Speculator—Picturesque Setting for "Melody Lodge and Studio"—Miniature Stage for Practice—How the Students Combine Vacation Enjoyment with Work

FAR off in the heart of the Adirondack Mountains you can find the little village of Speculator. Uncle Sam's post-office, a store or two and a garage (of course) grace its main street. It is reached by a twenty-six mile ride by automobiles (for horses are most impracticable on mountain roads) up the mountains. When you get to the village of Speculator you will see high up on the tallest hill two imposing buildings, which stand out against

During the Summer just drawing to its close Mr. Van Hoose has worked toward the actual establishment of his school. The first year, always a difficult one, has proved to be unusually successful, the students making excellent progress and results of a highly gratifying nature being accomplished. To a representative of *MUSICAL AMERICA*, who visited "Melody Lodge and Studio" the last week in August Mr. Van Hoose had this to say about his venture: "In my work as a concert and operatic singer I have had occasion to notice how



In Front of the "Lodge" After One of the Recitals: In the Group Are Shown Mr. Van Hoose (in Right of Foreground), Mr. Owen, Mrs. Van Hoose (Third from Left in Rear), Mabel Sells, Helen Mellette and H. Grady Miller

the blue of the sky and the green of the wooded mountains which bound it.

Here is situated "Melody Lodge and Studio," respectively the Summer home and studio of Ellison Van Hoose, the American tenor. More than a year ago the buildings were begun and while lessons were given there last Summer the course of study was not conducted in the building intended for it. But this year Mr. and Mrs. Van Hoose opened both lodge and studio, raised the flag on July 4 and "Melody Lodge and Studio" became an item in contemporary musical activity.

It will seem to many that in founding this institution the American tenor has not done anything that differs from the regulation Summer school. A trip to Speculator will convince you, however, that he has. The plan which underlies the work is to have the pupils at hand, intimately associated and constantly under his guidance. The "Lodge" is, of course, the dwelling place, while the "Studio" adjoining is used for lessons, recitals and all entertainments.

This year several of the students have been living in the "Lodge" with Mr. and Mrs. Van Hoose, while the others have been residing down in the village in cottages under the direct supervision of the Van Hoses. But with next Spring "Melody Lodge and Studio" will be added to by "Melody Bungalow," a third building to be erected during the coming Winter. With the three buildings Mr. Van Hoose will have his "happy family" at hand at all times, as the bungalow will be planned to accommodate the pupils nicely.

It is indeed a late day to recount the manifold beauties and the wonderfully picturesque scenery of the Adirondacks. Mr. Van Hoose has chosen one of the very finest locations to be found in these mountains; with Lake Pleasant on the East and Lakes Echo and Sacandaga to the West, "Melody Lodge and Studio" is surrounded by a stage-setting which the most ingenious of stage managers, painters and electricians of our present day could hardly surpass. More than 3,500 feet above the level of the sea the air is crisp, full of vim, and even in Midsummer, when hot days abound, it is never warm or humid in these parts.

little actual preparation for their work young artists have been given. And it has seemed to me that a course of study in which voice building, interpretation, stage deportment (both for concert and opera) and the kindred smaller details, yet all of them important, could be combined under one roof, would produce a telling effect on the output of young American singers who are to go forth into the musical world.

While Mr. Van Hoose has under his personal charge all the matters of vocal instruction his wife conducts the department of dramatic training. And there is reason for gratification in the fact that this is



The Living Room of "Melody Lodge"

made an important part of the student's work. On the stage of "Melody Studio" Mrs. Van Hoose teaches the young singers how to enter, exit, how to stand and later the individual interpretation of the parts they are studying. Songs are also sung from the stage, as Mrs. Van Hoose con-

tends that in this way one subconsciously acquires a manner of ease and poise and accordingly finds less trouble in encountering an audience. Next Summer portions of operas will be given, in costume, with full scenic appurtenances.

"I have had under my care this Summer a number of truly fine voices and I feel that they ought to take their place among the coming American singing artists," declared Mr. Van Hoose. "What the American student needs is thorough preparation, serious study and application. Too many wish to study a year and then make a debut. This is obviously impossible and teachers should discourage all who desire to make their way in this manner."

"It is not my desire to have a very large class here, but it is to be a select one. It is only then that one can do satisfactory work. One cannot have a hundred pupils under one's own guidance and teach them all; as soon as one reaches such numbers assistants must be employed, thus destroying the personal touch, which I wish to preserve in my work. A moderate-sized class of earnest students, who are bent on 'making good' and who will leave no stone unturned toward arriving at that end is what I shall always have with me."

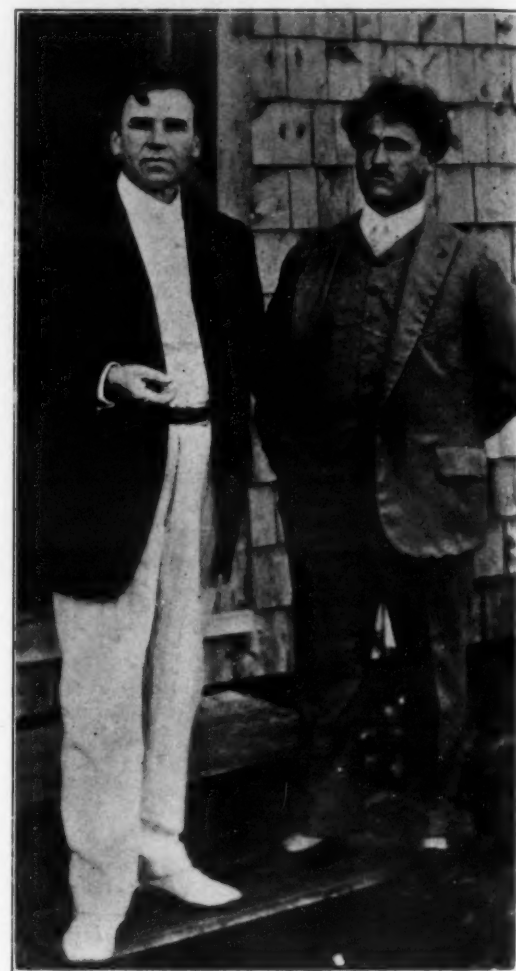
Several recitals have been given in the studio during the Summer, the last of them on the afternoon of August 20 arousing the greatest interest. To convey an idea of the work done the following program is presented:

1. Piano Solo, Delibes, "Ballet Music from 'Naila'"; R. Blinn Owen. 2. Duet, Mary Helen Brown, "O Mistress Mine," Mabel Sells and H. Grady Miller. 3. Mrs. H. H. A. Beach, "The Years at the Spring," Ella May Hyams. 4. Violin Solo, Grieg, Sonata in F (First Movement), Bach, "Air for the G String," Dorothy Lowenhaupt. 5. Mrs. Dorothy Blake, "Dorothy," "Explanation," Jessie L. Gaynor, "Spring Song," Rose Gaynor. 6. White, "King Charles," H. Grady Miller. 7. Friml, waltz song from "The Fire-Fly," Mabel Sells; 8. Gounod, Garden Scene from "Faust," Zone Shull and Coyle Tullar. 9. Schumann, "Moonlight," Salter "Come to the Garden," Lucile Nelson. 10. Fleta Jan Brown, "Come, Fair Maid," Palloni, "Domani," Mary Helen Brown, "She Might Not Suit Your Fancy," Ellison Van Hoose. 11. Gounod, "Final Trio from 'Faust,'" Miss Shull, Messrs. Tullar and Miller.

Such a program is truly representative of the work which Mr. Van Hoose is doing and song-singing and operatic work were both illustrated to advantage in it. In it students from many States in the Union participated, among them Ella May Hyams, director of the "Choral Club" of Charleston, S. C., while Mr. Van Hoose's official accompanist for the Summer has been R. Blinn Owen, director of music at St. Mary's School, Raleigh, N. C., one of the best known musicians in the South. In addition to those mentioned there have studied with Mr. Van Hoose this Summer Helen Mellette, Gwynn Jones, Jean Molloy, Aida de Marion, who appeared in concert in New York with success last Winter; Muriel Tannehill and Mrs. Tannehill, Marie Sinclair, Mrs. George F. Handel, T. H. Ryan, Adolph Krahe, Edwin A. Arnold and J. F. Mathieu.

And with work of an obviously serious nature Mr. and Mrs. Van Hoose combine lots of pleasurable pastime for the students. After supper one may find a group of students in the studio busily engaged in the newest steps of the "turkey-rot" or "tango," while one of them plays "ragtime" with all the precision and gusto that characterize their best vocal efforts earlier in the day. Or a burlesque scene in melodramatic style may be enacted by two or three pupils, while one of them improvises "descriptive" music on the piano, illustrating every

week the lodge and studio will cease being scenes of activity, for the hero of Worcester, Cincinnati and Maine festivals will go off into the woods accompanied by his wife on a hunting trip. For even the busi-



Ellison Van Hoose and R. Blinn Owen "Snapped" Before "Melody Studio"

est of men needs a vacation and a month's sport is all Mr. Van Hoose will get. On October 15 the scene of operations is to be transferred to the studios on Madison avenue, New York, where the tenor has made his Winter home and where this year he will give a portion of his time to the teaching of voice. A. W. K.

Policeman-Tenor to Tour with Mme. Schumann-Heink

Edward J. McNamara, a young policeman of Paterson, N. J., has been selected by Mme. Schumann-Heink as her assisting artist on her 1914 Fall tour. The famous contralto heard McNamara sing at the Paterson Music Festival on May 10, and was impressed by his quality. He has been studying voice with Cora E. Remington of Ridgewood, N. J.

Walter Anderson Rises to a Point of Order

Walter Anderson, the New York musical manager asks *MUSICAL AMERICA* to deny that he is the person whose name has been mentioned in connection with Fritz Scheff's matrimonial plans. Mr. Anderson says he has been receiving congratulations from friends who believed him to be the Mr. Anderson mentioned in the daily newspaper reports.

Gustav Saenger, Divorced, Remarries

Announcement is made of the marriage of Gustav Saenger, editor of the *Musical Observer*, New York, and Mathilde Fleischen, on August 28, in New Jersey. The couple will reside at the Hotel Van Rensselaer. Mr. Saenger was divorced recently from Mrs. Helene A. Saenger, by a decree issued by Supreme Court Justice Weeks.

Kathleen Howard Arrives for Début at Century Opera

Kathleen Howard, the American contralto, of the Century Club Company, arrived in New York on Labor Day aboard the *George Washington*, to prepare for her début in "Aida." She was accompanied by her sister, Margaret.

Death of Lena B. Hubbard

Lena Brachvogel Hubbard, wife of Lewis M. Hubbard, the present director of the Lachmund Conservatory of Music, New York City, died on August 10. She was a singer of note and had filled many important engagements both here and abroad. After teaching voice many years in the South she took up the vocal classes when her husband acquired the Lachmund Conservatory a year ago.

Widow of Max Strakosch Dies Suddenly in London

LONDON, Sept. 2.—Mrs. Kate B. Strakosch, widow of Max Strakosch, the impresario, died suddenly of heart failure on Monday, in her seventieth year.



Dear MUSICAL AMERICA:

A story comes from Rome to the effect that Caruso, who is taking the cure with his eldest son at Montecatini, has "the blues." In conversing recently with a representative of a prominent paper he is reported to have said that it is about time that the public ceased to take any interest in him; that there were plenty of young "stars" rising who would soon shine with dazzling brilliancy in the firmament of art.

"My star," said Caruso, as he shook his head sadly and walked slowly away, "is dimming."

While those who have heard Caruso in former years, and especially those who have records of his voice for their phonographs as it was years ago, realize fully that the great tenor's organ is no longer what it used to be, at the same time it would be cause for world-wide regret if Caruso were to break down or be forced to retire at this time.

In certain rôles, especially those of the serio-comic character like *Pagliaccio*, he is inimitable. And as for other tenors rising to eclipse him in his particular *genre*, I haven't heard any.

Caruso is not only a great singer and artist, but a great actor. He always has appealed to me because of his splendid virility. Never mind what he sings, he puts life into the situation, and so puts life into you as well.

Perhaps you do not realize how much that means. Did you ever stop to think that there are artists who get a great deal of praise and very high salaries, whose psychic influence is bad, who, through the sympathy given them by the audience, draw strength from the audience, instead of giving strength to it? I could name you not only some singers but some violinists, some cellists and pianists who do this. So that, instead of going away from the performance heartened, you go away with a sense that you have lost something.

As for Caruso's weak side, or his foibles, you may discount half of all that has been printed about him, and in the next place it is the fate of a popular tenor to have a lot of silly women throw themselves at him; so that if he does not become a conceited ass it is very much to his credit.

As a wit once said:
"It is very hard for a person to be a successful tenor and a man at the same time."

The contractors and builders are working away at the new Hammerstein Opera House, though personally I do not see how it can possibly open in November. Perhaps, indeed, Mr. Hammerstein does not expect to open then, but will be glad, should his legal controversy with the Metropolitan come out favorably for him, to open some time next January.

However, if he should not be able to give us an opera season, which will be a matter of general regret, he will have a house magnificently launched for theatrical and vaudeville purposes, and so will not be a loser anyway.

Meanwhile the excitement of the work of preparation, the legal tangle and the vast amount of newspaper notoriety which he is receiving have given him a new lease of life. I remember seeing him a little time after his London experience, and he seemed to me to have aged considerably. Recently, however, he has taken on a new lease of life. He is full of his old-time energy, and promises to give the public many years of successful work.

Incidentally, Hammerstein is just coining money through the notoriety attached to the Thaw case, which jams his Victoria Theater at Broadway and Forty-second street, where the crowds go to see Evelyn Nesbit Thaw, for there is no appeal that can ever equal the appeal made to the curious by a sensational crime. It has been well said that the man or woman who can arouse public curiosity has won out—financially anyhow.

Several of your subscribers have recently written to me to ask what I mean when I say that the future of opera in this country will be music-drama for which the music will be composed by Americans, to librettos written by Americans, and that we shall break away from the artificial forms as well as the artificial life on which the older operas are based.

In the first place, let me say that I have always used the word "American" in its broadest sense, to include all the Germans, the French, the Italians, the Spaniards, the Cubans, the Russians, the Poles, the English, the Scotch, the Irish, in fact all the nationalities that have come here to work and make their living, whether they became citizens or not.

In the next place I cannot give a better idea of what I mean by American opera than if I quote something that Richard Watson Gilder, the poet, and for many years the editor of the *Century Magazine*, said, just about twenty-five years ago, namely, that "American life is rich in feeling, in action and in meaning."

Now, I think you will admit that if we can have an opera plot which is rich in feeling, in action and in meaning, and if such a plot has vital music to accompany and adorn it, we shall have a music-drama which will be not only characteristic of us as French opera, German opera or Italian opera characteristic of these countries, but will, at the same time, give a new form of music composition to the world.

I have often heard people who know Robert E. Johnston, the manager of operatic and other artists, express their wonder at the extraordinary success he has made. At the same time, though he would be the first to admit that he had also made some failures.

I had an opportunity, the other day, of discovering what I think is one of the secrets of his success. He has not only a good word for everybody, even his enemies, but a good word that is appropriate.

Should he be among a party of people where the discussion turns upon some artist or some other manager who, perhaps, has had trouble, Johnston is every ready with a kindly word of explanation, or has something to say in condonation of the man's faults, or has some argument or fact ready to show that the future for that person is bright, after all.

Members of the musical world are so ready to exploit the failings and the foibles of their fellows that to find a man, especially a manager, who has tact enough—or shall we perhaps say who is broad enough—to speak kindly of his fellowmen, even under adverse circumstances, is refreshing.

Discussing the recent retirement of Isidora Duncan, the classic dancer, who, as you know, in a most tragic manner lost her two children by drowning through the overturning of an automobile into the river Seine not so long ago, Johnston gave me some interesting facts regarding her appearance here in New York, where she made such a sensational success.

It appears that, at the time, Miss Duncan was playing under the management of Frohman. At one of his theaters, she exhibited her classic dances without much success. Johnston's wife went to see her on a complimentary ticket, and came back, as Johnston himself says, very much surprised and so enthusiastic as to insist that he go and see the dances himself.

He did so, and promptly made a deal with Frohman, who was glad to unload an unremunerative production. Within a week Isidora Duncan had not only been announced, but had appeared at the Metropolitan Opera House with the Damrosch Orchestra.

It was "hit or miss" for the big money. As a matter of fact it turned out to be a tremendous success. Society took the matter up. A number of performances were given at the Metropolitan, always to crowded houses, the receipts were up to operatic standards, and the same story was repeated afterward in Boston, Chicago and other cities.

Here was an instance where a man's quick brain and readiness to take chances scored a success.

Another of Johnston's characteristics (and in this he is not like some managers) is that he is ever ready to give credit to others for any success that is made, a peculiar instance of which occurred at the end of last season at the great festival in Toronto, which, as you will also remember, was a phenomenal success, over \$70,000

having been taken in during the two weeks' performances.

At a dinner to celebrate the success of the festival, after it was over, Johnston arose and excited some criticism on the part of the artists by saying that he was quite willing to take credit for having undertaken the enterprise and for having presented the notable array of artists of the first rank, but that, after all, he and the artists together were responsible for only twenty-five per cent. of the success; the other seventy-five per cent., he said, was absolutely due to the wonderful work of the local managers.

And this leads me to tell you that there are not many people, even those intimately connected with the musical world, who have any idea of how much the advance in musical taste, in musical culture and the appreciation of artists are due to the local managers all over the United States, who, but a few years ago, were not only unknown, but an unknown quantity. Everything was undertaken from New York, and everything had to be carried out from New York. Now that has all changed, and at every important center there are local managers who undertake musical enterprises and who, in their field, are almost omnipotent and almost invariably successful.

I can go back twenty-five years ago and recall when Johnston first came to New York as manager for Ovide Musin, the Belgian violinist, who for a time had considerable vogue.

I wonder what has become of Musin!

Max Smith, the experienced and brilliant musical critic of the *New York Press*, which paper, by the bye, has made enormous strides in public favor the last few weeks, in a leading editorial in last Sunday's issue, takes up your article with regard to the revolt of the Americans in Munich over the scurrilous criticism which was hurled at Mme. Fremstad for her portrayal of *Isolde* at the Prinz Regenten Theater.

In the course of his article, while complimenting MUSICAL AMERICA for its editorial stand in the matter, Mr. Smith says that if the American boycott of the Munich theater should actually be carried out and the management be compelled to raise the standard of performances, which have fallen to a low level, then surely American travelers might be grateful to the abusive German critics.

He also states that Americans are chiefly responsible for the financial success of the opera performances in Munich, which are of a most mediocre character, and which they have been supporting for many years, much to the disgust of enlightened observers.

Then Mr. Smith calls attention to the fact that he has frequently laid stress upon the defects of the Wagnerian performances in Munich, for which Americans magnanimously spend as much as they spend in New York for far superior productions.

The traveling public, Mr. Smith states, have long been "fleece" by a greedy and unscrupulous group of Bavarians, who, laughing at the seeming ignorance of their prey, dispose of mediocre ware at absurdly high prices.

Now, this is right in line with what I have maintained for some time past, namely, that the general standard of musical performances in Europe, and even in Germany, is no longer up to the general standard of the musical performances in this country, especially in New York, Boston, Chicago, Cincinnati and other leading cities.

It isn't true that opera is given better at the Scala in Milan than it is in New York. It isn't true that the Wagnerian productions are better in Berlin than in New York. It isn't true that the general run of symphonic performances in Berlin is superior to the general run of symphonic performances in New York and Boston.

For that reason I am glad to see Max Smith come out as frankly as he has, to tell the truth—the truth as it is known to travelers who are musical, and which has too long been glossed over or ignored.

Mme. Emma Eames, the glorious *diva* of former years, returned the other day on *La Provence* of the French line, with her husband, the baritone, Emilio de Gogorza.

Signor de Gogorza will begin a tour in opera on the Pacific Coast. As for Mme. Eames she says that she has ended her operatic career and will not sing again in public except a couple of times for charity.

When she was asked why she determined to give up singing, when she is still in her prime, and her voice is clearer and finer than ever, she said that she found she could no longer keep up with the hustle and bustle demanded of modern opera stars.

She also spoke of "the great exactions" required of the stars. This she explained by saying that it was not the singing of the rôles which drew on her strength, although, as her intimate friends know, she used to

rest a day before she sang and practically a day after. It was the rehearsals.

It was in regard to rehearsals that she came in conflict with her old manager, Conried, and, indeed, with other managers. Here we have one of the frequent causes of trouble behind the scenes, namely, that the viewpoint of the manager and of the younger artists is absolutely different from the viewpoint of the older artists, especially the recognized stars.

The manager, and, one should add, the conductor, claim that they can be responsible for the excellence of a performance only when there have been adequate rehearsals; that such are particularly needed for the younger singers, and that the conductor cannot exercise the necessary control unless such rehearsals are adequate in number and efficiency.

On the other hand, the older singers and the stars, particularly the stars, take the ground that they know their rôles perfectly, and that as the public demands their very best from them when they sing these rôles, they should not be forced to use up a great deal of their strength and their vitality, not to speak of their voices, by wearisome rehearsals that younger and less experienced members of the company, who have not as yet learned their business, need.

So you see that there is much to be said on both sides. Indeed, this is a question which has puzzled more than the late Mr. Conried. It has been a cause of war for his predecessors, as it has been and will be for his successors in operatic management.

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FARM LIFE FOR SINGERS

Wilfried Klamroth Conducts Summer School in Orange County

Wilfried Klamroth, the New York teacher of singing, has been conducting Summer classes on Hillbourne Farm, at



Wilfried Klamroth, the New York Teacher of Singing, on His Farm at Vail's Gate, N. Y.

Vail's Gate. Instruction will be given throughout this month.

The excellent natural advantages of the country in Orange county provide a fine setting for vocal study and Mr. Klamroth is an ardent exponent of out-of-door life as an aid to singers. His farm includes fifty acres and his pupils enjoy all the fun of genuine farm life combined with daily study in the various phases of vocal art.

Hammerstein Found "Work House" Handy Neighbor for Opera House

Whatever may be the success of Oscar Hammerstein's operatic enterprise in New York, he will not have a "work house" next door to his theater, as was the case in London with the Westminster Workhouse, which adjoined his opera house and which has recently been closed. The imperturbable manager used to remark laughingly of this institution: "If the worst comes to the worst, I shan't have very far to go."

Marine Band to Have Fourth Tour

WASHINGTON, D. C., Aug. 31.—President Wilson has granted permission to the United States Marine Band for a six weeks' tour, the fourth in its history. The band will leave Washington September 29 and will return November 15. It will give concerts in New York, in the New England States, in Ohio, Pennsylvania; Michigan, West Virginia and Maryland.

Waghalter Writing Opera, "Mandragola"

BERLIN, Aug. 28.—Ignaz Waghalter, conductor of the Charlottenburg opera, whose low estimate of America's musical culture was published in MUSICAL AMERICA, has returned to Berlin and is said to have resumed work on his opera, "Mandragola."

MORE SUMMER OPERA IN CHICAGO

Old-Time Favorites Attract Large Audiences to Ravinia Park—Louise Llewellyn's Success as a Singer of Folk Songs—Vacation Pursuits of Local Musicians

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, September 1, 1913.

THE first act of "Pagliacci" was given last Tuesday evening at Ravinia Park with Lois Ewell as *Nedda*, Leonid Samoloff as *Canio*, Louis Kreidler as *Silvio*, William Schuster as *Tonio* and Harry Davies as *Beppo*. The opera was given a very creditable performance, although it was not up to the usual standard of the company. The orchestra especially seemed to be a trifle uncertain during the entire evening's performance.

An added attraction to the opera and concert programs is Ruth St. Denis, the dancer. Miss St. Denis danced a Japanese Flower arrangement by Frederick Hood Bowers and a "Samurai Dance" by the same composer. For her last number she introduced an American Rag-time Two Step.

After the intermission the orchestra played the "Overture to a Comedy" by Scheinplug, a very effective number with many colorful effects and interpreted very well by Signor Parelli. Then came a "Benedictus" by Otis, a request number, "Rondo" by Westerhaut, a very light selection, and for the last number Frederick Stock's arrangement of the "Liebesfreud" by Kreisler.

"Martha" with Mlle. Jennie Dufau in the title rôle, was given at Ravinia Park on Wednesday evening. Miss Dufau was in splendid voice and her singing of the "Last Rose of Summer" had to be repeated. By far the best work of her season was done at this performance by Florence Mulford. Her singing of the aria written for *Nancy* in the beginning of the act was notable for its breadth and warmth of tone and was applauded so long that it also had to be repeated.

The chorus and orchestra sang and played very much better than on the preceding evening, and after the intermission a novelty in the way of a Nocturne for two 'cellos, by C. Schubert, and played by Bruno Steindel and Herman Felber, Sr., was given with a wonderful beauty of tone. Comment must be made on an encore played during the afternoon's concert. This was a number from Massenet's Suite, called "Unter den Linden." The wonderful ease and the perfect roundness of tone that M. Schreurs produces from his clarinet is to be wondered at and is not to be heard from any other clarinetist that has visited Chicago.

Mascagni's "Cavalleria Rusticana" had its first performance during the Ravinia Park season on Thursday evening, before a large audience. The cast included Miss Ewell as *Santuzza*, Samoloff as *Turrida*, Kreidler as *Alfio*, Mlle. Mulford as *Lola*, and Barbara Wait as *Lucia*.

Next week is to be a big week at Ravinia. This beautiful park with its music pavilion, its theater and the wonderful grounds are a source of pleasure to all visitors, and the past week has seen some of the largest crowds that have ever been in attendance. The triple attraction of opera, dancer, and symphonic programs provides an embarrassment of riches. Dur-

ing the coming week there will be presented acts from Puccini's "La Bohème," Wagner's "Lohengrin," and Puccini's "Madama Butterfly." Ruth St. Denis will continue her dancing.

On Monday afternoon and evening a program of Folk Songs of Brittany and of Bohemia was given by Louise Llewellyn at the Chicago Little Theater. The programs proved to be very interesting and in all the numbers interpreted Miss Llewellyn proved herself to be an artist. The great number of songs (there were thirty-six songs in both programs) run the entire gamut of dramatic emotion, and she gave each one with a full understanding of the text and music. Her singing of the Bohemian songs, which in harmonic construction and elaborateness are far more modern than the folk songs of any other country, was sincere and was emphasized by the constant change of facial expression, which followed the words of the song she was at the moment interpreting. Her voice is warm, and in her singing of "Mona" and "Disons de Chapelet" it showed to great advantage. She gave some of the cries of the Paris street venders, and in them one could easily see where Charpentier took his themes for the scene on "Montmartre" in his opera, "Louise."

Following the custom established nearly fifty years ago, the Chicago Musical College announces its annual examinations for Free and Partial Scholarships. Fifty of the former and one hundred and fifty of the partial scholarships will be awarded by this institution. The Free Scholarships entitle the holder to instruction for one year, of forty weeks, absolutely free of charge and without hampering restrictions. Distinguishing students without the necessary means to go on with their studies, students who show that they have talent and should be encouraged, are those for whom this offer is intended. The opening of the Fall Term, September 15th, will be the occasion of a celebration in honor of the school's forty-eighth anniversary.

Rudolph Engberg, baritone, has spent his Summer motoring around Chicago and in preparing for a busy season. He is coaching on his repertoire with Sol Alberti.

A card from C. Gordon Wedertz, organist and choirmaster, states that he is having a good rest at White Lake, Mich.

Adolph Mühlmann, formerly of the Metropolitan Opera Company, writes from Berlin, saying that he will sail on the *Potsdam* on September 6 to resume his duties as vocal instructor at the Chicago Musical College.

Motoring from Chicago to North Conway, New Hampshire, without mishap was a feat just accomplished by Rudolph Reuter, one of the directors of the piano department of the Chicago Musical College. Mr. Reuter is one of the new teachers in Chicago, having come here last season.

Jane English, soprano, accompanied by an instrumental trio of piano, violin and 'cello, will make a tour of Wisconsin, North and South Dakota and Minnesota during the coming season. Arrangements have already been made by the Briggs Musical Bureau to provide for engagements which will require three weeks' time for the organization.

Announcement comes of the death of Mrs. Margaret Althouse, which occurred on August 17. Mrs. Althouse was the mother of Mme. Fultone, the well-known singer.

Arthur Rech, pianist, has just returned from a month's stay at Glen Lake, Mich. He was there with Robert Ambrosius, 'cellist of the Chicago Symphony Orchestra.

Ferne Gramling, dramatic soprano, has just finished a busy Summer season. She has just returned from a successful tour with the Ballman orchestra, which included an eleven-day music festival at Galveston, Texas, where they were re-engaged for next year. She sang arias from "Butterfly," "Lohengrin," and "Tristan und Isolde." Miss Gramling has been engaged for recitals with the North Shore, Ravenswood and West End Woman's Clubs, and will give a recital at Spring Grove, Ill.

MAURICE ROSENFELD.

Baernstein-Regneas Pupils in Concert

A concert was given, on the evening of August 30, at the North Fork Country Club, Cutchogue, N. Y., by several of the artist pupils of Joseph Baernstein-Regneas. Aside from the solos there were several operatic quartets on the program. Those

who appeared were George Chapman, Cara Sapin, De Los Becker, Mrs. A. S. MacCracken and Florence Rosenberg. Douglas Stuart Moore, pianist, accompanied and played a solo number besides being represented by a group of songs. The program was well performed and was received with enthusiasm.

Hammerstein Negotiating for Right to Produce Strauss's "Potiphar"

It is reported in New York that Oscar Hammerstein is negotiating for the American rights for Richard Strauss's new work, "Potiphar," which is to have its first European production at Covent Garden early next season. This work is unique as a Strauss production, being more ballet than opera.

Await Max Reger's Op. 128

BOSTON, Aug. 18.—Information has come from Berlin to the Boston Music Company that the publication of Max Reger, op. 128, is to be expected shortly. It represents a set of four tone pictures after the paintings by Boecklin, and bears individual titles as follows: Der geigende Eremit, Das Spiel der Wellen, Die Toteninsel and Bacchanale.

SONGS BY Bruno Huhn JUST ISSUED



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 - How Many Thousand Years Ago (2 Keys) { Paul Dufault, Corinne Welsh, Edna L. Dunham
 - The Fountain (2 Keys) { Mrs. Edith Chapman, Gould
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ECHOES OF MUSIC ABROAD

German Societies Issue Warning Against Entering the Overcrowded Musical Profession—Vienna Court Opera the First to Open for the New Season—American Soprano Wins Personal Success in Opera Amid Riots in South Africa—Tetrazzini Asks \$3,750 for Engagements in Germany—Noted Double-Bass Player Now the Mainspring of Moscow's Musical Life

SO overcrowded has the profession become in Germany that the leading German musical societies have united in issuing a warning against it to young persons hungering and thirsting for musical honors. Ambitious youth and its parents and guardians are admonished not to view the future hopefully, since, in view of the present congested condition of the professional ranks, there can be scarcely the slightest prospect of obtaining a position. The warning is sent out also because of the fact that the average earnings of a musician in Germany are less than the wages of a laboring man.

PRACTICALLY all of the more important opera houses in Germany and Austria have now entered upon their new season. First of all to begin a new chapter was the Vienna Court Opera, which Director Hans Gregor re-opened on August 18 with "Lohengrin." The first novelty of the season, Puccini's "The Girl of the Golden West," will be mounted in October, while the second one, "The Bellringer of Notre Dame," by Franz Schmidt—a rather prosaic name for an aspirant to music drama laurels—will be given its first performance anywhere a month later.

Early in the Autumn the rehearsals for "Parsifal" will be begun for the first Vienna performances, to take place early in January. It is announced that "Parsifal" will not be treated as a regular repertoire opera, however; rather, it will be kept for special days. This policy may be tempered to the box-office receipts should the public display an overwhelming desire to see and hear the work.

Meanwhile, Zurich, which deeply wounded Frau Cosima by its unseemly haste in rescuing *Parsifal* from his Bayreuth captivity in the early Summer, inaugurated the new season at its Municipal Theater last Sunday by resuming the "Parsifal" performances. Six "festival performances," in all, extending to the 11th of September, are to be given. The performances begin at 4 o'clock in the afternoon.

IT is but three or four years since a Russian artist was proving to audiences all over Europe that the double-bass virtuoso, if a genius, can make his instrument as expressive a vehicle as the 'cello. Sergius Kussewitzky, however, had other ambitions, and the acquisition of great wealth since has enabled him to gratify them. Like so many other artists of his country, he hankered after having an orchestra to conduct, and he finally got it. One result has been that he has given up touring as a double-bass soloist.

Kussewitzky makes Moscow his headquarters, and of that city's music life he now seems to be the mainspring. He has a fine orchestra there and its concerts ranked foremost among the symphony concerts given during the past year. He began the season with a Tchaikowsky cycle and gave eight subscription concerts, sixteen Sunday matinées and several extra concerts as well. Some of these concerts he conducted himself, but for the others he had "guests"—Arthur Nikisch and Ernst Wendel of Bremen and Bodowski of Mannheim, while the St. Petersburg conductors, Orloff and Malko, directed most of the Sunday matinee concerts, at which the nine Beethoven symphonies were given. Kussewitzky reserved the last for himself.

The second half of this concert series was devoted to modern music, Scriabine's "Extase" being one of the compositions introduced. Several less known young composers also were given an opportunity to conduct works of their own. In this way three symphonic poems, said to possess noteworthy characteristics, came to a hearing—"Les Fantômes" by Jourassowski, "Le

Rêve" by Porter and "Les Préludes" by Saminski.

Of the Philharmonic Society's concerts six were conducted by Sergius Rachmaninoff, who seems to enjoy wielding the bâton as much as he does playing the piano or enriching the literature of that instru-

pianoforte has yet existed. The London *Globe* recently called attention to the fact that the minnesingers used it in 1404, if not earlier, and it was more than three hundred years later that Bach wrote his famous Forty-Eight Preludes and Fugues for it.

Later came the spinet and the harpsichord, and there is quoted an amusing story about Handel, whose custom it was to play a harpsichord between the acts of his operas:

"A singer, jealous of the applause that Handel's playing evoked, threatened to jump from the stage on to the harpsichord and smash it. 'Oh,' said Handel, 'you will jump, will you? Then please let me know when you will jump and I will advertise it and more people will come to see you jump than to hear you sing.'"

After many attempts at an improved instrument, one Bartolommeo Cristofori, a harpsichord maker in Florence, succeeded in 1709 in attaching hammers instead of

razzini is now giving the same magazine the benefit of some pointers culled from her own experience. A singer, she notes, must be able to rely on his breath, just as he relies upon the solidity of the ground beneath his feet. A shaky, uncontrolled breath is like a rickety foundation upon which nothing can be built.

"In learning to breathe it is well to think of the lungs as empty sacks into which the air is dropping like a weight, so that you think first of filling the bottom of your lungs, then the middle part, and so on until no more air can be inhaled.

"Inhale short breaths through the nose. This, of course, is only an exercise for breath development. Now begin to exhale from the bottom of the lungs first. Exhale slowly, and feel as if you were pushing the air against your chest. If you can get this sensation later when singing, it will help you very greatly to get control of the breath and to avoid sending too much breath



Operatic Celebrities Touring Abroad—In the Front Seat: Mme. Alda and Her Husband, Giulio Gatti-Casazza. Behind Them: Miss Evans, Secretary of Mme. Alda, and in the Rear Seat, Mme. Margarete Matzenauer

ment. At another of these concerts Scriabine's "Prometheus" was conducted by Alexander Siloti.

A Moscow correspondent of a London periodical in reviewing the season further notes that "Josef Hofmann was the hero of the season, as his piano recitals, thirteen in number, were splendidly attended; and Fritz Kreisler became the idol of our music-lovers."

VISITING South Africa again en route to Australia, the Quinlan Opera Company had some rather exciting experiences during the recent riots in Johannesburg. The theater there in which this opera-in-English company appeared was right in the center of the strike area and many of the audience were roughly handled in going to and from the performance of "The Marriage of Figaro." Notwithstanding the sound of frequent explosions and musketry firing, however, the opera was carried through and it seems that Felice Lyne was given an especially enthusiastic reception.

The next day the conditions were worse, according to the *Musical News* report, but the entire company stood by their guns—in other words, every member concerned duly turned up for the performance of "Madama Butterfly." Opera at any time requires concentration, but to give "Madama Butterfly" to a constant accompaniment of volleys of musketry and shrieks from the wounded proved a severe trial to the nerves of all. The most aggravated rioting took place within two hundred yards of the theater, and one program boy and two other employees who ventured outside the theater were shot, the boy losing an arm. Director Quinlan, too, had a narrow escape when in his room at his hotel, as a bullet lodged in the frame of the window.

NOWADAYS it comes as a surprise to be reminded that the clavichord flourished for more centuries than the

plectra to the keys of the harpsichord, and called the new instrument "gravicembalo col piano e forte," that is, "harpsichord with the soft and loud." The problem solved was no light one, for the complicated action of the human hand, regulated by intelligence, had to be reproduced by machinery.

About 1725 this new invention was revived by Silbermann, a famous organ builder, of Dresden, who imitated Cristofori's action. Frederick the Great encouraged Silbermann to persevere, and introduced the pianoforte to Bach in 1747. But Bach, accustomed all his life to the clavichord and harpsichord, could not accommodate himself to the touch of the piano, and to Silbermann's great chagrin expressed disapproval of it. In 1767 it was played by Dibdin at Covent Garden as a "new instrument called piano forte." In the following year Bach's son, John Christian, played solos on it in London, and by 1770 it was regularly installed at Drury Lane.

It is also noted that "the late Mr. Hipkins, one of the greatest authorities, considered, indeed, that Beethoven's playing was founded on clavichord technique." His sonatas were, until 1802, published for the harpsichord or pianoforte, but his Opus 106 is entitled "Sonata für das Hammerklavier," as distinct from the harpsichord.

GERMANY is now said to be the field of Luisa Tetrazzini's ambitions. Having sung herself fairly familiar with the varying standards of criticism that obtain in this country and England, the Florentine diva is casting a covetous eye upon the Fatherland as a possible site of new conquests. Inasmuch as the fee she wants there for an evening is some such trifle as \$3,750, surpassing even the only Caruso's European figure, it is doubtful that many German opera or concert managers will care to take the risk.

Following Caruso's "Talks on Singing" in the *Monthly Musical Record* Mme. Tet-

through the vocal cords. The breath must be sent out in an even, steady flow.

"I think one of the best exercises for learning to control the voice by first getting control of the breath is to stand erect in a well-ventilated room or out of doors and slowly snuff in air through the nostrils, inhaling in little puffs, as if you were smelling something. Take just a little air at a time, and feel as if you were filling the very bottom of your lungs and also the back of your lungs. When you have the sensation of being full up to the neck, retain the air for a few seconds, and then very slowly send it out in little puffs again. This is a splendid exercise; but I want to warn you not to practise any breathing exercise to such an extent that you make your heart beat fast or feel like strangling. Over-exercising the lungs is as bad as not exercising them enough, and the results are often harmful.

"Like everything else in singing, you want to learn this gradually. Never neglect it, because it is the very foundation of your art. But don't try to develop a diaphragm expansion of five inches in two weeks. Indeed, it is not the expansion that you are working for. I have noticed this one peculiarity about young singers—if they have an enormous development of the diaphragm they think they should be able to sing, no matter what happens. A great many young singers take in an enormous breath, stiffening every muscle in order to hold the air, thus depriving their muscles of all elasticity.

"They then shut off the throat and let only the smallest fraction of air escape, just enough to make a sound. Too much inbreathing and too violent an effort at inhaling will not help the singer at all.

"From the minute the singer starts to emit a tone the supply of breath must be emitted steadily from the chamber of air in the lungs. It must never be held back once. The immediate pressure of the air should be felt more against the chest. I

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

know of a great many singers, who when they come to very difficult passages, put their hands on their chests, focusing their attention on this one part of the mechanism of singing. The audience, of course, thinks the prima donna's hand is raised to her heart, when, as a matter of fact, the prima donna, with a difficult bit of singing before her, is thinking of her technic and the foundation of that technic—breath control."

* * *

THE death the other day of David Popper, the eminent 'cellist, has stimulated the anecdotal propensities of many of his friends. By way of illustrating Popper's readiness with a pun the Frankfort 'cellist Hugo Schlemmüller recalls a little incident associated with Popper's last visit to Frankfort-on-Main thirteen years ago:

"He appeared with Halir at one of the so-called Elite Concerts and won stormy applause, especially with one of his own graceful compositions. Afterward all the 'cellists of Frankfort foregathered at the hospitable home of Hugo Becker, who had arranged a little supper in honor of his celebrated colleague. From the beginning of the meal Popper's witty remarks were inexhaustible. At the close orange ice was served, very tastefully placed in the skins of the oranges themselves. When Popper saw this pretty arrangement he exclaimed, 'O, das ist aber reizend orangiert! (Oh, how charmingly that is *oranged*!)"

* * *

IN this year of Wagner and Verdi centenaries the waltz, too, is having a centenary all of its own. At the British Museum there is abundant evidence of the popularity of the waltz about the time of the French Revolution, notes the *Sheffield Daily Telegraph*, but despite this the United Kingdom Alliance of Professional Teachers of Dancing has fixed upon this as the centenary year.

"New" Wagner Letters Show Him Steady Wine Drinker, but Slow Pay

BERLIN, Aug. 16.—That Richard Wagner liked good wine is shown in thirteen hitherto unpublished letters of the composer, now in the municipal museum at Leipzig. In the first letter, written in 1864, he thus addresses the dealer:

"I beg you to renew as soon as possible my supply by a considerable consignment of half bottles of the table wine. From sixty to one hundred bottles of each variety would about meet my needs." In June, 1867, Wagner ordered 150 bottles of red and the same amount of white wine, and in November of the same year another supply, but this time in casks, since he was in Lucerne, where "wine in bottles is made unthinkable dear by the cantonal tariff."

In October, 1869, Wagner wrote, begging more time on an account. In October, 1869, Wagner wrote to his "most honored sir and friend," begging more time on an account. The following April he again made excuses for failure to pay, and in October he was again forced to ask for an extension. The firm evidently granted the request, for Wagner wrote in January, 1871, from Lucerne, expressing his thanks and continuing naively: "In order to maintain our business connections I wish you would send me a cask (about forty-five gallons) of the wine which I drink so regularly."

Organist E. M. Read Honored in St. Louis

ST. LOUIS, Aug. 22.—Edward M. Read, who recently retired from the management of the Estey Company, St. Louis, after serving in that capacity for over thirty years, was honored by his former employees at a banquet given at the Mercantile Club on Monday evening, August 11. Dinner was served to twenty, the majority of the employees having served with Mr. Read from ten to twenty-five years.

Mr. Read is one of the foremost American composers for piano and organ. He has been organist of Grand Avenue Presbyterian Church for more than twenty years.

Ruth Vincent, the former operetta star, who has established herself as a prominent concert singer in England, has been a pupil of Mme. Albani since taking up more serious musical activities.

At its recent conference in Glasgow the Alliance officially condemned the 'Turkey Trot and the Tango. Lanner, the Viennese, invented the waltz and it fell to the lot of Johann Strauss to perfect it. Lanner was born in 1801 and in his quartet was a viola player named Strauss, who was destined to be his surpassing rival. Lanner died at the early age of forty-two; Strauss at the age of forty-five. Strauss (the elder) was, of course, king of dance music in his time; his orchestra numbered two hundred and a new waltz was an event of great importance.

The Sheffield paper mentions that when Strauss visited England on his great tour in 1838 he went to Sheffield, where his takings were small, and to Halifax, where they were still less. But when the amateurs of both towns discovered the kind of musician they had been neglecting a deputation was sent with post horses to bring him back again. "We wonder," it adds, "what sort of celebrations will take place on the centenary of ragtime music! Or will it be suffered to die before then and let us cling to something more abiding? Chopin and Rubinstein and Strauss wrote waltzes, as well as many other distinguished composers; it will be a bad day if ever we get a ragtime sonata or symphony."

What, then, is going to be said to a ragtime opera? Irving Berlin has stated that he is gradually collecting material for some technically better equipped composer to work up into a ragtime opera!

* * *

THE latest musical perpetuation of that venerable but smiling London newspaper personage *Punch* is pretty feeble: "M. Chaliapine has told an interviewer that his father was a peasant. This explains his talent. He comes of moujik stock." He had a happier inspiration when he said, some time ago, that the musical definition of matrimony was a common chord of two flats!

J. L. H.

"Marguerite" Replaces Spinning Wheel with Sewing Machine

PARIS, Aug. 16.—Musicians are laughing over a recent up-to-date performance of "Faust," which the *Intransigent* ascribes to Montreal. Says this paper: "Between the first and second acts the stage manager made a little speech to the audience. 'Ladies and gentlemen,' he said, 'by a happy innovation our distinguished manager has decided to replace the spinning wheel of *Marguerite*, a noisy and obsolete instrument, by a sewing machine of Messrs. —, the running of which is so smooth that you will not lose a single note of the delightful song of the 'King of Thule.'"

"*Marguerite* gravely took her seat before the sewing machine, on which the name of the marker was shown in luminous characters, and when she had finished the lines murmured enraptured: 'This sewing machine is incomparable. Moreover, it costs only \$60.'"

The audience, concludes the *Intransigent*, was not in any way shocked.

Operatic Quartet Joins Artists' Course at Hutchinson, Kan.

The Metropolitan Grand Opera Quartet, which consists of Hanna Butler, soprano; Rose Lutigier Gannon, contralto; Albert Lindquest, tenor, and Hans Schroeder, basso, will appear on the big all-star artists' course in Hutchinson, Kan., the latter part of January. The Beethoven Trio, under the management of Gertrude V. O'Hanlon, will commence its season the latter part of September, and will appear in concert until October 13, when they must be home for the rehearsals of the Chicago Symphony Orchestra.

Kitty Cheatham Sees Maneuvers of the Czar's Guard

BERLIN, Aug. 15.—Kitty Cheatham, after her strenuous week in Berlin, is making a non-professional tour of Russia. She was recently at Krasnoe Silo (Kpachoe Cero) when the Czar was reviewing the Imperial Guard. It was here that Mousorgsky was in camp when an officer in the Russian army. Miss Cheatham visits St. Petersburg and Moscow and returns to Berlin at the end of this month.

Maud Allen is to tour India, China and Japan with the Cherniavsky Trio again next season.

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MUSICAL COSSACKS IN NEW YORK

Song a Great Factor Among Nomadic Military Race, Whose Troubadours Are Seen on "East Side"—Flora Pasvolsky to Present American Melodies in Russia.—Mr. and Mrs. Komishevatsky

By IVAN NARODNY

IT is little known that the feared Cossacks of the Czar's army are at the same time great lovers of song, but still less that there are musical Cossacks right here in New York. I had little occasion to travel in the Cossack territories in Southern Russia, but I knew many members of Cossack families serving in the army in St. Petersburg, and through them caught slight glimpses of the folklore of that unique militaristic race.

There is no civilized nation in the world that lives the semi-nomadic and semi-military life of a Russian Cossack to-day. As compared with an average Russian peasant a Cossack is a born nobleman and enjoys the privileges of nobility. He is not rich enough to maintain luxury and great comfort, but he has leisure, which he and his family care for principally. Most of the Cossacks are fairly well educated and have a passionate fondness for music and drama. Their towns of five or ten thousand inhabitants have two municipal theaters and a permanent comic opera company. Unlike the real Russians, the Cossacks are extremely fond of light opera, which somehow resembles the romantic West European grand operas.

Their folksongs are mostly romantic and hilarious, with lugubrious touches here and there, and their passionate temperament is revealed in both songs and dance music. Many Russian composers have used the passionate style of expression of the Cossacks in their works and have adopted their themes. A modern Cossack song is a miniature musical drama in itself, and is called a "romance" in Russian. Like the Spaniards, the Cossacks, therefore, have a class of troubadours who, instead of walking from village to village, ride on horseback with their *gusly* and give performances of music and song in front of houses. They are treated with respect and rewarded generously according to their talents. There are also women troubadours among the Cossacks, and their performances in the pleasant surroundings of a garden or in a street scene are truly impressive. The troubadours have an interesting appearance, the men looking military and the women picturesque in their bright-colored dresses lavishly embroidered with flowers and leaves, and draped with presents of beads, chains and ribbons. Although fascinating in their natural environment, they fail to make the same impression in conventional music halls or on the streets of bigger cities.

"Little Russians" of New York

There are two or three Cossack choruses in New York and a young quartet, but up to date they have not accomplished anything of a conspicuous nature. Here they usually are called Little Russians, as the name Cossack has not a good reputation on the East Side. To most of the political refugee Cossack means a suppressor of liberty.

Cossack troubadours of a higher order

who have arrived in this city are Mr. and Mrs. Komishevatsky, both of whom have been successful at home on the comic opera stage. I came to know them through the friendly information of Ivan Okuntsoff, editor of the *Russkoe Slovo*. They intend to give a special Ukrainian troubadour evening in the early Autumn and are making plans for other appearances in this country. With a long repertoire of their native



Flora Pasvolsky, the New York Girl of Cossack Descent, Who Will Travel as an American Troubadour to Russia

"romances," novelties that possess the artistic vigor of the "Little Russian" type, it remains to be seen how these performers will appeal to American music-lovers. Although beautiful and full of passionate sweetness, yet their selections contain many melancholy passages which, I am afraid, will not please the general amusement-loving public, for the masses here are more lovers of athletics than music. On my question what they would do if they should fail in their tour Mr. Komishevatsky replied naively:

"In such a case we will begin to publish some of our beautiful Cossack songs with music in the form of picture-postal cards that we can sell for our countrymen and our audiences. I know the printing of music and my wife knows the composition and writing of the music. We already have started and have printed a collection of twelve different pieces of our repertoire, which we sell for three cents a piece. I think by this way we will be able to make a success in this country, even if it should take ten years. We intend to become American troubadours, advocating a classic popular music and love of simple beauties and make our modest living, that of a workman. Money does not interest us at all; there are such great possibilities here for that."

Flora Pasvolsky's Plan

There are other musical dreamers in America like Mr. and Mrs. Komishevatsky.

Some of the Cossack girls who have been raised and educated here think they ought to return to the country of their ancestors and convey to the idyllic villages of Southern Russia musical novelties in the shape of new world compositions. Flora Pasvolsky, a talented pupil of Alexis Rieni, is planning to become an American troubadour in the territory of the Cossacks, beginning in a social way. I have no doubt that such will prove a great musical sensation in the homeland.

It is timely to mention the fact that there will be many interesting novelties of Russian music in this city during the coming season. Arnold Volpe is planning to present new symphonic works. Alexis Rieni will give a distinctly Russian choral concert, as will Mr. Gorohoff with his brilliant and unique choir of the Cathedral, and Constance Purdy will provide a series of Russian concerts in co-operation with distinguished Russian composers and soloists.

Says Korngold's Melodies Could Make Him "Pet of Music Halls"

More detractors than defenders has Erich Korngold, but one of the latter is found in Hiram K. Moderwell, Harvard, '12, who is the writer of an appreciation of the boy composer found in the *Harvard Musical Review*. Says this commentator: "He is simply a genial, very talented little boy, full of tunes and enthusiasm, who has studied many different sorts of good music and consequently has had musical ideas in many different idioms." In his "Märchenbilder," points out the writer, "between bits of descriptive virtuosity, come the most delightful melodies imaginable. So far from being preordained a naughty boy of harmony, Korngold could be a pet of the music halls if he chose."

Invents Instruments to Play Symphony of Everyday Sounds

It is the idea of the futurist Luigi Russolo to have "symphonies of human life" composed of a multiplication of our everyday sounds. We shall, he is sure, soon prefer an imitation of a motorbus in full cry or the wail of a tube lift to the most lauded passages in the "Heroic" Symphony or the "Pastoral." Instruments being invented by him will imitate the sound of escaping gas, the gurgling of water in a pipe, the snuffing of a motor car exhaust, the thud of pistons, the harmonious effect of a tramcar running at a high speed on a badly laid track, the noise of shop doors closing, the bustle of a large crowd and the tender cadences of an underground railway train.

Amicable Settlement of Stotesbury's Suit Against Hammerstein

PHILADELPHIA, Aug. 28.—An amicable settlement has been made of the suit brought by E. T. Stotesbury to recover \$39,960, which he asserted he had loaned to Oscar Hammerstein. This was adjusted out of court by Mr. Hammerstein's agreeing to pay the costs of the suit.

Louise von Aken to Appear with Gustave Havermann, Violinist

Luise von Aken, of the Boston Opera Company, will appear on the concert stage in September with Gustave Havermann, the noted Berlin and Leipzig violinist, and may spend part of the Winter in Italy. She is now at Ostseebäder on the Baltic Sea.

VITAL FIGURE LOST TO TEACHING WORLD

E. M. Bowman Was Link Between Two Generations of Piano Teachers

A picturesque and significant figure was removed from New York's music world last week when Edward Morris Bowman, the veteran organist and piano pedagogue, died at his home in Flatbush in his sixty-fifth year. Mr. Bowman had been ill since last Spring and had been unable to make his usual trip to his Summer home at Squirrel Island, Me.

Valuable services were rendered by Prof. Bowman to the cause of piano teaching in America as he was the connecting link between Dr. William Mason, with whom he studied, and the younger generation of pianists. At the death of Dr. Mason he succeeded to the latter's studio in Steinway Hall. Prof. Bowman's training produced many successful pianists and teachers. In addition he was a valued writer on musical subjects.

Prof. Bowman was born at Barnard, Vt., July 18, 1842, of sturdy New England ancestry. After graduating from St. Lawrence University he studied music in Berlin and Paris. From 1867 to 1887 he held the position of organist and choir director at the Second Baptist Church of St. Louis. Prior to this he had been organist in Trinity Church in New York. Returning East in 1887, he became organist of the Peddie Memorial Baptist Church of Newark, N. J., until 1894, when he was called to the Baptist Temple, Brooklyn. He resigned from Baptist Temple in 1906 and went to Calvary Church, in New York, where he organized a large choir. He was the organist and choir director of Calvary Church up to the time of his death.

Prof. Bowman was a member of the Royal College of Organists of London; member and one of the founders of the American Guild of Organists; founder and president for eight terms of the American College of Musicians; president for five terms of the Music Teachers' National Association; professor and director of music in Vassar College for four years; member of the executive board of the Brooklyn Y. M. C. A.; member of the department of music of the Brooklyn Institute of Arts and Sciences; member of the board of governors of the Squirrel Island Village Corporation, and president of the Virgil Clavier Manufacturing Company. He was the author of Bowman's "Weitzmann's Manual of Harmony and Counterpoint." His widow, a son and a daughter survive him.

Trio of Dancing Stars to Appear with Chicago Opera Company

CHICAGO, Aug. 30.—Negotiations have been closed between Cleofonte Campanini, director of the Chicago Opera Company, and Morris Gest, of New York, whereby Mr. Gest's trio of dancing stars, Gertrude Hoffmann, Mlle. Polaire and Lady Constance Richardson, will combine with the Chicago Grand Opera Company for two performances on Sunday, January 11. Bernard Ulrich represented Mr. Campanini in the negotiations.

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OPERA'S INROADS ON LOS ANGELES MONEY

Western Town Will Be Asked to Support Enough for a City Four Times Its Size

LOS ANGELES, Aug. 25.—Los Angeles has been growing as an opera town. In former seasons there has not been so much promised as there is for 1913-14. Opera companies must make more profits here than in the East to sustain themselves, for there is a transportation bill of 1,500 miles taxed against this city. Houston, Texas, has come on the map as a paying three-day stand, which reduces the proportion of transportation cost somewhat, and Denver also pays its way. But a Los Angeles engagement must pay from \$4,000 to \$8,000 more to show as much profit as—Cleveland, for instance, as there is that much additional transportation bill. When one tries to get, say, \$7,000 more out of a week or two of performances here he encounters a nice little game of chance.

There is one manager who has played the game year after year—Mario Lambardi. He has found Los Angeles to be his "meal ticket." When other Pacific coast cities were coy and elusive the aged Mario could float his company into Los Angeles and recover from his losses elsewhere. And well it was for Los Angeles, for in several seasons, consecutive at times, it heard no opera but what he provided. Frequently he would have good singers, and sometimes he would not. When they were good some Eastern company would attract them—Russo, Collamarini, Maggi, Adaberto, Padovani; but Italy always has a new crop to choose from. Occasionally Henry Savage brings a good company and orchestra in English opera, and he is given a week of full houses. Since the Metropolitan company had its big scare at San Francisco, in 1906, it has not mustered up courage sufficient for a coast trip. Last season the Chicago company took its place and exceeded its records.

The next Los Angeles season of opera will be opened by the Tivoli company from San Francisco, singing at the Auditorium under the management of L. E. Behymer for a month beginning October 13. It will

revive the Gilbert and Sullivan and other light operas, while the Western Metropolitan Opera Company (Italian) is occupying the Tivoli Theater. Then the latter company will come down to Los Angeles and stay a month or two, if the welcome is sufficiently warm. In the middle of February the National Opera Company of Canada will visit the Auditorium under the Behymer management, giving German, English and French opera. The company will include Mme. Gadske and Marie Rappold and will present "Lohengrin," "Samson et Dalila," "Gioconda," "Tannhäuser" and other leading operas.

With its great list of principals the Chicago Grand Opera Company will occupy two weeks in March. The following works are now promised, though changes may be made: "Parsifal," "Lohengrin," "Tosca," "Salomé," "Louise," "Pagliacci," "The Barber of Seville," "Jewels of the Madonna," "Madama Butterfly," "Rigoletto," "Manon" and "Zingari." While this will be the largest and most complete company of the three, the price of seats will be one dollar less than last year. Orchestra seats for the Chicago company will be \$5, for the Canadian company \$4, and for the Italian company \$2. With Leoncavallo conducting his own "I Pagliacci" and his new "Zingari," with such singers as Melis, Superba and Seguro, the Western Metropolitan company will certainly give as much for the money as any. It further announces "Otello" and possibly "Hamlet," two operas not yet heard on this stage.

Altogether the season of 1913-14 promises a richness of operatic and other music equaled only by New York, Boston, Chicago and possibly Philadelphia. Besides the long list of operatic singers included in the rosters of the above companies thirty of the greatest soloists playing in America this year will be heard in Los Angeles, several of them more than once. Seventy-eight orchestral concerts are promised and a dozen choral concerts. Enough music is promised to supply a city of two million inhabitants, and yet the managers expect our half-million to pay for all this!

Choose Schoenfeld Director

Henry Schoenfeld has been elected director of the Los Angeles Woman's Orchestra for the coming season. In this the fifty young women members have shown

excellent judgment. For twenty years the organization was led by Harley Hamilton, its founder. It has never been a commercial proposition, but was created to give its members opportunity for ensemble playing, which has been realized in long series of concerts of a highly instructive value.

Henry Schoenfeld, as a composer, received the Marteau prize for violin and sonata. He has at times conducted the Thomas and other orchestras of note. If the members of the orchestra will submit to the rigid drill they are likely to have at Mr. Schoenfeld's hands they will unquestionably continue on the upward path pursued for several years. In the face of the uncertainty which marks orchestral conditions here this season, two other organizations contending for public support, the management of this body will be conservative in its plans. W. F. G.

Income of Mahler's Widow Cause of Her Broken Engagement with Painter

VIENNA, Aug. 27.—The projected marriage between Mrs. Gustav Mahler, widow of the famous conductor, and the painter, Oskar Kokoschka, has been broken off, due to the fact that Mr. Kokoschka found at the last moment that Mrs. Mahler had an income of \$10,000 a year from her husband's estate. The painter is said to have declared that he would not care to be in the position of a man who married a woman with such a large income from her former husband.

Carl Van Vechten Now Dramatic Critic of New York "Press"

New York's force of dramatic critics has gained a convert from the side of musical criticism in Carl Van Vechten, formerly assistant music critic of the New York Times, who has been chosen for the dramatic desk of the Press. Mr. Van Vechten had also "covered" many dramatic events for the Times.

Americans to View Wagner's "My Life" in Form of "Movies"

Americans are soon to be acquainted with Richard Wagner's "Ma Vie" in the form of "movies," as Klaw & Erlanger and A. H. Woods have acquired the American rights of a motion picture film, "The Life of Richard Wagner," which is now being shown in one of Mr. Woods's Berlin theaters.

SCHOLA CANTORUM CONCERTS

Subscribers Will Be Admitted to Rehearsals of Chorus

Subscribers to the series of concerts which the Schola Cantorum will give this coming season in New York are allowed to attend the chorus rehearsals in the handsome hall of the Engineers' Club, on West Thirty-ninth street, near Fifth avenue. The women's chorus will meet there Monday morning at 10.30, and the entire chorus assembles for general rehearsal every Wednesday at 8 o'clock.

Two concerts will be given at Carnegie Hall, Tuesday evenings, January 20 and March 31. Julia Culp, the Dutch lieder singer, will be the soloist on the first evening. Emilio de Gogorza, the baritone, is to appear with the society either at the second evening concert or at one of the afternoon concerts, which are to take place in the hall of the Engineers' Club. There are to be three matinees, one of which will be devoted to French composers and one exclusively to Italian composers. The concerts at Carnegie Hall will be gala affairs, as the chorus will be assisted by a large orchestra. Kurt Schindler, the musical director, promises excellent programs, including novelties secured by Mr. Schindler on his recent trip to Europe.

Franz Schreker's opera, "Der ferne Klang," which was produced at Frankfurt-on-Main last Spring, will be given in many other German cities next season.

Leoncavallo's new light opera, to be heard at the Prince of Wales's in London, bears the classic title, "Are You There?"

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LOOKING BACK AT OPERA OF 1863

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OPERA-LOVERS of 1913 may peer through the lorgnette of retrospection at operatic conditions as far back as the Civil War, mirrored in the reminiscences of the "first American prima donna, Clara Louise Kellogg, which are being published in the *Saturday Evening Post* under the title, "A Singer's Story." Particularly illuminating are her recollections of the men singers who played opposite to her. For instance, Mme. Kellogg Strakosch, as she is now, recalls that the famous Brignoli lived for his voice.

"He adored it," she explains, "as if it were some phenomenon for which he was in no sense responsible. He always took tremendous pains with his voice and the greatest possible care of himself. The story is told of him that one day he fell off a train. People rushed to pick him up, solicitous lest the great tenor's bones were broken. But Brignoli had only one fear. Without waiting even to rise to his feet, he sat up where he had fallen and solemnly sang a bar or two. Finding his voice uninjured he burst into heartfelt prayers of thanksgiving and climbed back into the car. "My debut was in New York at the old Academy of Music," continues the singer, "and the part of *Rigoletto* was taken by the famous Ferri. He was blind in one eye, and I had always to be on his seeing side else he couldn't act. Stigelli was the tenor. Stigell was his real name. He was a German and a really fine artist. Up to that time I had had no experience with stage heroes and thought they were all going to be exactly as they appeared in my romantic dreams, and—poor man, he is dead now, so I can say this—it was a dreadful blow to me to be obliged to sing a love duet with a man smelling of lager beer and cheese.

"Charlotte Cushman had always been interested in me. She reached the Academy in time for the last of *Rigoletto*, and I felt that I had been highly praised when, as I came out and began to sing, she cried: 'The girl doesn't seem to know that she has any arms!'

Primitive Theater Conditions

"The handicaps of those days of crude and primitive theater conditions were really almost insurmountable. Of course, the audiences were correspondingly unexact. Once during a performance of 'Il Barbiere' the man who was playing the part of *Don Basilio* sent his hat out-of-doors to be snowed on. When he wore it in the next act all white with snowflakes from the blizzard outside, the audience was so simple and childlike that it roared with pleasure, 'Why, it's real snow!'

"The Italians of the chorus were always bitter against me, for up to that time Italians had had the monopoly of music. It was not generally conceded that Americans could appreciate, much less interpret, opera; and I, as the first American prima



Clara Louise Kellogg as She Appeared in the Sixties

donna, was in the position of a foreigner in my own country. The chorus indeed could sometimes hardly contain themselves. 'Who is she,' they would demand indignantly, 'to come and take the bread out of our mouths?'

"This was a day and generation that found 'Faust' frightfully daring and 'Traviata' so improper that it required a year's hard effort to persuade the Brooklyn public to listen to it. It was really funny about 'Traviata.' In 1861 President Chittenden, of the board of directors of the Brooklyn Academy of Music, made a sensational speech arraigning the plot of 'Traviata' and protesting against its production in Brooklyn on the grounds of propriety, or rather impropriety. Meetings were held and it was finally resolved that the opera was objectionable. The feeling against it grew into a series of almost religious ceremonies of protest, and, as I have said, it took Grau a year of hard effort to overcome the opposition. When at last, in 1862, the opera was given I took part in it.

"I remember that I sang *Violetta* during one season with a tenor whose hands were always dirty. I found the back of my

pretty frocks becoming grimmer and grimmer and greasier and greasier, and, as I provided my own gowns and had to be economical, I finally came to the conclusion that I could not and would not afford to let this go on. So I sent my compliments to monsieur and asked him please to be extra careful and particular about washing his hands before the performance, as my dress was very light and delicate, and so forth—quite a polite message considering the subject. Politeness, however, was entirely wasted on him. Back came the cheery and nonchalant reply:

"All right! Tell her to send me some soap!"

"I sent it; and I supplied him with soap for the rest of the season. This was cheaper than buying new clothes.

"Tenors are often queer creatures. I used to find it in my heart, for instance, to wish that they did not have such queer theories as to what sort of food was good for the voice. Many of them affected garlic. Stigelli usually exhaled an aroma of lager beer; while the good Mazzoleni invariably ate from one to two pounds of cheese the day he was to sing. He said it strengthened his voice.

"Our second *Cobbler* in 'Crispino e la Comare' was Ranconi, who sang with me some years later when I gave English opera throughout the country. 'You know,' he said to me once, 'I'm a sly dog, a very sly dog indeed! When I sing off the key on the stage or do anything like that I always turn and look in an astounded manner at the person singing with me, as if to say, 'What on earth did you do that for?' and the other artist, perfectly innocent, invariably looks guilty. Oh, I'm a very sly dog!"

Needed Magnet During Civil War

"While the Civil War was going on our opera ventures were nothing to what they had been in the days of peace. For a big success we needed something novel, sensational, exceptional. On the other side of the world people were all talking of Gounod's new opera, which had made a wonderful hit both in Paris and London. It was said to be startlingly new; and Max Maretzek, in despair over the many lukewarm successes we had all had, decided to have a look at the score. The opera was 'Faust.' With all my pride I was terrified when he came to me and abruptly told me that I was to create the part of *Marguerite* in America.

"You who have grown to regard the opera of 'Faust' as old-fashioned and of light weight must refocus your glass a bit and look at Gounod's masterpiece from the point of view of nearly fifty years ago. It was just as startling, just as strange, just as antagonistic to our established musical habit as Strauss and Debussy and Dukas are to some persons to-day. Gounod's bold harmonies, sweeping airs and curious orchestration were upsetting to the public ears. The musicians picked it to pieces, of course, and so did the critics. The public came, however, packing the house to more than its capacity. People paid seven and eight dollars a seat to hear that opera, an unheard-of thing in those days.

Interpolating Patriotic Airs

"We often took wicked liberties with operas, such as introducing the 'Star-

Spangled Banner' and similar patriotic songs into the middle of Italian scores. But nothing could give any one so clear an idea of the universal acceptance of this custom of interpolation as the following criticism, printed during our second season: 'The production of "Faust" last evening by the Maretzek troupe was excellent indeed. But why, oh why, the eternal Soldiers' Chorus? Why this everlasting, tedious march, when there are so many excellent band pieces on the market that would fit the occasion better?'

"My general impressions of this period of my life include those of the two great pianists, Thalberg and Gottschalk. Gottschalk was a gay Lothario and women were crazy about him. He was pursued by adoring women wherever he went, and inundated with letters from girls who had lost their hearts to his exquisite music and magnetic personality. I shall always remember Gottschalk and Brignoli comparing their latest love letters from matinee girls. Some poor, silly maiden had written to Gottschalk asking for a meeting at any place he would appoint. Said Gottschalk: "It would be rather fun to make a date with her at some absurd, impossible place, say a ferryboat, for instance."

"Nonsense," said Brignoli, 'a ferryboat is not romantic enough. She wouldn't think of coming to a ferryboat to meet her ideal!'

"She would come anywhere," declared Gottschalk, as one stating a simple truth. 'I'll make her come. And you shall come, too, and see her do it!'

"Will you bet?" asked Brignoli.

"I certainly will," replied Gottschalk.

"They promptly put up quite a large sum of money and Gottschalk won. That dear, miserable goose of a girl did go to the ferryboat to meet the illustrious pianist of her adoration, and Brignoli was there to see."

Bad Manners of London Operagoers Due to Lack of Reverence for Art

Answering a German's complaint as to the bad behavior of late comers to the opera in London, Filson Young, the English writer, explained: "My German friend, the determination of Britons 'never, never to be slaves' is nowhere more clearly illustrated than in their refusal to submit to discipline of any kind in the cause of art. With us art is still a department of pleasure, and not by any means the most important department. That is the sole explanation of our bad manners in theaters and operas. If a manager were really to be strict he would offend the public, which, although it does not care very much, makes the whole performance possible. Every nationality has its particular *gaucheries*; this is one of ours."

Plan to Check Suggestive Songs by a Public Library of Good Music

CHICAGO, Aug. 26.—Plans for an effective check on the suggestive songs that pour into the homes of Chicago residents have been outlined by Henry E. Legler, librarian of the Chicago Public Library. The plan is the establishment of a circulating library of the best music, this to be conducted as a department of the public library. The idea received the endorsement of Dr. Max Henius, vice-president of the library board.

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New York, September 6, 1913

WHEN CRITICS DISAGREE

Musicians who have had occasion to smart under the merciless sting of unfavorable criticism in print may find a grain of comfort in an instance which came to the notice of New Yorkers through their daily papers last week. A farce was presented at one of the theaters, following its appearance in Boston.

Those concerned with the production were regaled at their several breakfast tables on the day following the New York premiere by reading in the morning papers such characterizations as this with reference to the result of their efforts:

New York Times: "An awful thing"; New York Herald: "A dull farce"; New York Sun: "The most insupportable piffle witnessed here for a long while"; New York American: "Without form and void"; New York World: "Inanity piled upon inanity," and so on.

When the same play was produced in Boston it received comments fairly glowing with praise from the daily papers. The Boston Herald said: "The audience laughed incessantly and with uproariousness. There was no doubt as to its enjoyment." The Boston American went so far as to maintain that the farce "is Shakespearean in the daring way in which the lovely and the mirth-provoking are harnessed together." The sober and meticulous Transcript credited the play with being "unusually entertaining to those who like clean and lively farce."

The question of interest to musicians in this case is not so much whether the play was good or bad, or whether the dramatic critics of New York or Boston were right in their estimates. The circumstance adds merely one more to the long list of "deadly parallels." It shows that criticism, musical or dramatic, is not always a reliable medium. It shows that the standards of criticism in Boston and New York, whether governed by business policies of the newspapers or not, are absolutely different. It shows that individual critics are likely to be guided by entirely different impulses.

While an example of the inconsistency of printed criticism, such as this, is likely to be disconcerting to those who look to newspaper reviews for guidance, it is well to remember that so long as tastes vary we will have a wide range of opinions on the merits of any performance presented for public consideration. Criticism does not pretend to be an exact science. If it is entertaining in its cleverness of expression, if it represents, convincingly, the views of one who is qualified

by nature and training to express an opinion, if it tells the story of what actually happened with accuracy tempered by a reasonable concession to the personal equation, it serves its purpose.

LESS VACATION—MORE MUSIC

Are we witnessing the evolution of a year-round musical "season" in America? If we may accept as evidence of music's possible offer the extension of the opera season in New York and the early beginning of the Century Opera Company on September 15, and, as precedent for the sale, the public patronage given, not only light opera and vaudeville but serious drama during the warm months, the immediate indications indeed would seem to favor the future year-round activity of high-grade musical factors.

Furthermore, in recent years there has been a tremendous growth of Summer schools of music. Newly formed departments of conservatories, colonies of musicians and other provision for Summer study have taken an important place in the musical routine, giving added employment for the teaching corps and vastly increasing general activity.

In England, Germany and Italy operatic performances are successfully given during the Summer and the musical centers of Europe at this season witness the recruiting campaigns of a score of American managers. If musical enterprise may continue in Europe in hot weather it may surely endure in America. New York, gaining as a vacation ground every year, is to-day paying greater homage to music than ever before, and her demands for Summer entertainment of the better sort are proportionate.

The early start of the Century Opera will unquestionably muster many of those forces seldom heard from until October and this Fall we may have opportunity to judge and prophesy with a new vision as to the curtailment of that period of rest sought so earnestly by the majority of musicians.

TWO SIGNIFICANT FESTIVALS

In the month just passed this country produced two musical events of more than passing significance. These occurred, moreover, at geographically opposite points on the map of the United States, one at a sylvan retreat in New Hampshire and the other in the redwood forests of California. Their significance lay, respectively, in the recognition of American composers at the MacDowell Festival in Peterboro and in the presentation by San Francisco's Bohemian Club of a woodland music drama written and performed by its members, as described fully in last week's issue of MUSICAL AMERICA.

By inviting six native composers to conduct their works at the MacDowell Festival the memorial association had pointed the way to a more general appreciation of creative artists on the same basis as other workers for humanity. The "Bohemians" made their production one of national importance in that they showed Americans that here is an organization which can for successive years present a music drama of the highest type, without aid from the outside world. This California event gave evidence of the artistic resources of one single community, while the MacDowell Festival manifested the power for uplift that is exerted by a Summer colony of musicians gathered together from all parts of the country in memory of a pioneer American composer. The coincidence of the two events goes far to prove not only that this is a nation of music lovers, as indicated by its annual musical expenditure of \$600,000,000, but that it is fast acquiring "artistic atmosphere."

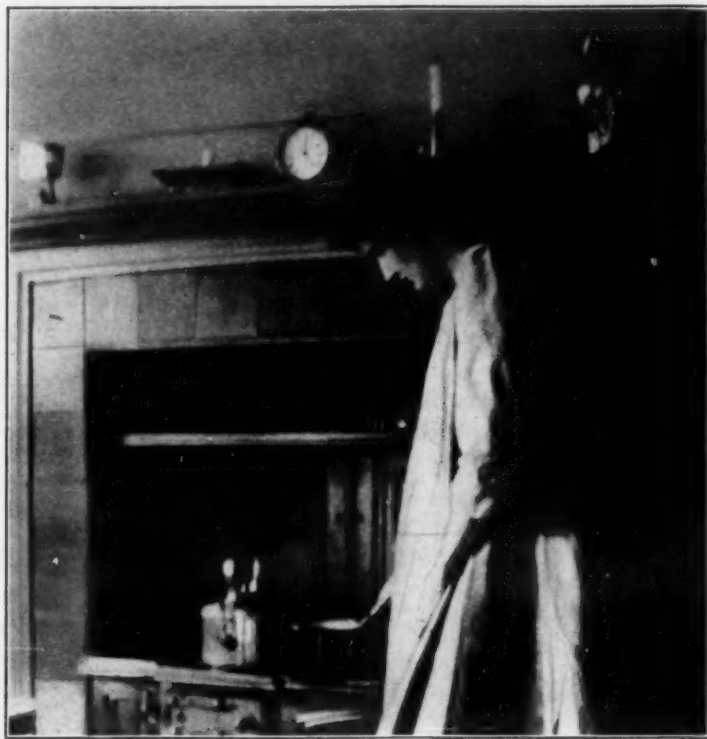
DAVID BISPHAM, PIONEER

David Bispham's short excursion into vaudeville, as announced elsewhere in this issue of MUSICAL AMERICA, represents no artistic concession on his part. What it does signify is an awakening interest on the part of the vaudeville audiences in higher forms of entertainment. The vaudeville manager is an astute business man. He covets Mr. Bispham's services not because it pleases his personal fancy, but because he knows the temperament of his audiences. He knows that Sarah Bernhardt, in the dramatic field, played before packed vaudeville houses, and he argues consistently that celebrities in the musical field should accomplish as much.

When some of the bars of prejudice have been removed, as the sage Robert Grau has frequently pointed out in these columns, vaudeville will offer an attractive and lucrative vehicle for the work of the serious concert artist. Its wider adoption need not mean a lowering of the artist's standards; it should mean a raising of the vaudeville standards.

MUSICAL AMERICA extends its congratulations to Mr. Bispham on leading the way for others. As a pioneer fearless and sure of his own ground, he is unique.

PERSONALITIES



Kathleen Parlow in Her Kitchen at Meldreth

Mastery of the concertos of Beethoven, Tschaiowsky, Brahms, Bruch, Lalo and many others has not interfered with Kathleen Parlow's attaining a certain amount of proficiency in the culinary world. The violinist's mother, who was herself a violinist, doubtless believes that a knowledge of the maneuvers of the kitchen are necessary to artists as well as to those who do not grace the public platforms.

Goodson—While on her recent tour in Finland one of Katharine Goodson's most interesting recollections was her meeting with Sibelius, the famous Finnish composer, and his charming wife. Miss Goodson was present at a concert given on the night following her own appearance with the Helsingfors Symphony Orchestra when Sibelius conducted a whole program of some of his latest own works which she describes as being stamped with a remarkable individuality.

Swartz—The engagement has been announced of Jeska Swartz, the Boston opera singer, to Julius Carol Morse, of Boston. Miss Swartz was recently divorced from Arthur Wilson, music critic of the Boston Globe.

Hinshaw—"The average musician lacks combative-ness and the unflinching readiness to rush into competition. It is a serious obstacle in the path of American musical progress." Thus declares William Hinshaw, the American baritone.

Duncan—Owing to the loss of two of her children, Isadora Duncan denies that she is to undertake a South American tour, as she declares in a letter to Fitzhugh W. Haensel: "It seems to me that if I could think of dancing at this moment, it would be a crime against life itself and the great lesson of death which I am trying to learn in silence."

Sellers—Gatty Sellers, the London organist, undoubtedly holds the record now for the number of interviews given to representatives of the press in the course of a tour. With his Toronto recital at the end of July this English organist completed a tour of Canada and the United States, in the course of which he gave 500 recitals. It is estimated that he traveled 70,000 miles in making the tour and that he was interviewed about 400 times.

Aborn—So busy has Milton Aborn been in the preparations for the Century Opera opening that he has moved his family from New Rochelle, N. Y., to an apartment across from the opera house. He has a code of signals by which he informs his family of his schedule. When the impresario rises suddenly and lowers the window shade of his office this means that he is too busy to come home to dinner. A shade at half-mast means that he will be home immediately.

Gaynor—While Jessie L. Gaynor, the composer, was in London last Spring she dropped into a music shop to buy copies of some of her songs for presentation to a friend then in Europe. After she had given her order the British "clerk" inquired: "I say, have you ever heard of that composer's 'Slumber Boat'?" The creator of the famous lullaby murmured that "she had," whereupon the appreciative salesman recommended to her two of her other songs, "The Gingerbread Man" and "Jerushy."

D'Indy—Many admirers of Vincent d'Indy are in ignorance of the fact that he made his debut on the concert platform as a drummer in the famous Colonne Orchestra of Paris, the very one where Fanelli worked in oblivion for nearly a quarter of a century. Mr. d'Indy worked the tympanum sticks in this orchestra for some time, and to this fact may be attributed the reason for his enthusiasm for this particular instrument.

Farrar—The proper pronunciation of Geraldine Farrar's last name has always been something of an unsolved problem to operagoers, who have never been able definitely to determine whether it should be accented on the first or last syllable. The singer has lately set doubts at rest by asserting the latter way is correct. Until she won her German success she accented the first syllable. Germans, French and Italians found it easier to reverse the order of syllabic accentuation and so changed her name for her. "It is still Father Farrar and Mother Farrar, with the accent on the first syllable," she told a friend, "but now that I am a personage I am Geraldine Farrar, with a very strong accent on the last syllable. And that is what I expect to remain until I die."

SOME OPERATIC MEMOIRS

Some Nerve-Racking Experiences of Impresarios—Eleventh Hour Disappointments of Patti—Mantelli's Unprecedented Attitude Prevents Disaster After a \$15,000 Audience Had Wasted One Hour Between Acts of "Aida"

By ROBERT GRAU

[Third of a Series of Articles on Memories of Grand Opera in New York]

THERE have been some strenuous occasions in the history of grand opera when the impresario has had to resort to heroic measures to prevent an impending disaster.

The one dread of every impresario having Adelina Patti under contract was the possibility of disappointment at the eleventh hour, for Patti would not hesitate to declare a performance "off" if she was the least bit hoarse, and this, too, despite the fact that such a decision on her part meant a loss of at least \$4,000, the lowest sum she has ever been paid a night during the greater portion of her career.

Colonel Mapleson was wont to say that he would tremble at the sight of either the diva's husband (Signor Niccolini) or her personal director, Signor Angelo, for their appearance in the Mapleson sanctum portended trouble. If it was the Mephistophelean Angelo who presented himself it signified that Patti was waiting in her dressing room for the \$4,000 in gold before she would prepare even for the announced performance. If it was Niccolini who came unexpectedly into Mapleson's presence it signified even more serious revelations. Niccolini did not sing himself with Patti during her later American tours, but he guarded over her daily routine as a father his pet child. The great tenor was wealthy and unlike Mario and Tamberlik retired while his voice was still at its best and he would not allow Patti to run any risks.

One Saturday, about one o'clock, Mapleson saw Niccolini coming toward the Academy of Music. It was a Patti matinee day and every seat and box was sold. One thousand persons were already standing in the two lines leading to the box offices where general admission and gallery tickets were sold. A \$15,000 house was assured. "Lucia" was the opera announced to begin at 1:30, yet here was Niccolini calmly approaching the Opera House.

"Where is Patti?" excitedly asked Mapleson.

Niccolini's answer was not in words. He merely pointed his hand to his throat and the signal was enough. Mapleson understood, and though he fully comprehended that there was no appeal he pleaded, cajoled and finally threatened.

Said he: "This is a heartless thing to do—come here at one o'clock, with half the audience in their seats and the other half on their way from a distance. Even a Patti may go too far with a long suffering public."

Niccolini, looking sympathetic, answered, "I am ver' sorry, *mon cher directeur*. Ze doctaire censest Madame go to bed."

"But what shall I do? I am a ruined man if Madame really fails me."

Mapleson was almost wild, the more so because of Niccolini's suavity and utter indifference. Realizing how useless it was to argue with the tenor the intrepid colonel left him abruptly and rushed over to the Everett House as fast as his 250 pounds would permit, but alas! Patti refused to see him.

There was nothing to do but dismiss the audience and return the \$15,000 to the disappointed crowd.

The writer remembers when the late Henry E. Abbey had a similar experience at the Metropolitan Opera House. But when Patti came here and was paid \$5,000 a night and a percentage of the gross receipts besides, she no longer exercised the precaution of her earlier years. Moreover, the Baron Cedarstrom, unlike Niccolini, advocated financial conservation above every other consideration. The result of this policy only tended to show that Niccolini's seemingly cruel ultimatum was

prompted by a sincere desire to prolong the diva's artistic career.

Certain it is that when Patti arrived in New York for her last farewell tour, but twenty-four hours previous to the opening concert, and made her re-entrée before a \$12,000 audience positively hoarse, she jeopardized what would have been by far the biggest financial success of her prolonged career, and although the diva took back with her \$180,000 it is extremely likely she would give all of that sum if she could forget the experience.

Perhaps the most exciting and strenuous experience due to an artist disappointing an audience fell to the lot of the late Maurice Grau, though, as was his wont, he finally proved equal to an emergency unparalleled in the history of American opera. It happened fourteen years ago during the height of the Grau régime when the de Reszkes, Melba, Calvé and Eames were carrying musical New York literally off its feet. It was the period of the so-called "Ideal Cast" and the number of stars available to the impresario was so large that anything untoward seemed well-nigh impossible.

A Hurry Call for Mme. Mantelli

"Aida" was the opera on this particular evening. Nordica and Homer, the two de Reszkes and Plançon were in the cast and the remarkable part of the troublous affair is that all of the stars appeared on time with nothing to indicate the least sign of impending calamity. The house was sold out and my brother Maurice was sitting in his customary seat in the orchestra proudly casting his eye over the crowded auditorium. At the end of the first act Louise Homer became suddenly and seriously ill—happening between the acts as it were. The audience was kept in ignorance, but back on the stage all was excitement. Despite all the stars in the organization there was no one to help the impresario in this emergency. Although so perfect was the system to cope with such incidents that almost automatically with Homer's forced retirement from the cast the entire staff of the impresario was ready for action and the operatic chessboard studied already by Mr. Grau revealed that in all New York there was but one artist who could save the night—Eugenia Mantelli.

"Where is Mantelli?" asked Grau of Edgar Strakosch, who was the one to act in such matters.

"I don't know," responded Strakosch.

"Why don't you know?" demanded the impresario; "ask Ruben, quick."

It was now 9:15 P. M. I was sitting on a camp stool in the foyer of the opera house. Noticing L. M. Ruben going from one person to another excitedly I ventured to ask what was the matter. "Oh, Robert, do you know where Mantelli lives?" asked Ruben.

"Of course I do. She is singing this week in Brooklyn in vaudeville." (Where I had placed her at \$1,000 a week, yet my brother did not know this nor did any of the staff.)

"For Heaven's sake get to her and have her come to the Opera House quick," pleaded Ruben.

Consulting my time-book I found that Mantelli appeared, fortunately, at 8:50, sang two arias and, barring accident, was due at the Hotel Marlborough around 9:25. While some one 'phoned to Brooklyn to ascertain if Mantelli had left the vaudeville theater, I hurried to the Hotel Marlborough, but two blocks away. The tension was nerve-racking. What if Mantelli did not come straight to her hotel on this momentous occasion? My brother was tearing his hair and scolding everybody who came into his presence, but he knew that it now depended solely on Mantelli, and he was prepared to keep that audience till midnight if necessary. Maurice's system as to substitutes was always so perfect that it was sur-

prising to those who understood him how he became involved in such a predicament, but Louise Homer was regarded as "accident proof." As a matter of fact, in after years this splendid artist, despite her conscientious regard for the impresario and an almost ideal record for artistic rectitude, proved to be only human, and like other prima donnas has been forced to capitulate. But never before that I can recall did an artist's sudden indisposition entail such tense experiences. Such a half hour had never been recorded in even the most strenuous periods of Mapleson's career.

Here was an audience testing the capacity of the Opera House, and as late as 9:20. The merest intimation of trouble was being whispered in the crowded foyers. Fortunately, the insufferable "waits" were not a novelty. Jean de Reszke was full of sympathy and Mme. Maurice Grau suggested to the great tenor that perhaps the rôle of *Amneris* might be eliminated rather than send that audience to its homes wholly disappointed, but this suggestion was akin to a presentation of "Hamlet" with the Dane out of the cast.

The troublous incident also brought many to realize that while the contralto may not be as potent at the box office as the soprano, her value on this night was not to be calculated in dollars, for when I reached the Marlborough the pages were calling out my name frantically. My brother 'phoned not to permit Mme. Mantelli to delay an instant, but to bring her to the opera house instant.

What really worried Maurice the most was not the delay so much as whether Mantelli would come to his aid at all. The two had parted on anything but friendly terms and the press had expressed regret at the contralto's departure. Fortunately, and as a strange coincidence, I was Mantelli's manager, as far as her vaudeville plunge was concerned, and as her vaudeville salary was many times as large as that granted to her by my brother there was every reason to fear that Madame would take an independent stand. But the Fates were not wholly against us, for coming out of the 'phone booth whom should I see going into the elevator but Mantelli herself. With her was Signor D'Angelis, her husband, and for once I can say that a prima donna's husband acted most charmingly.

Ready for the Emergency

When I think of the gold-laden opportunity that here presented itself and how under far less serious conditions the husbands and representatives of prima donnas have held up impresarios—not always without justification—it is only fair that even at this late day that some tribute be paid to the artist and her husband, who, though utterly exhausted—having already sung twice that day in Brooklyn—entered the same carriage that had brought them hither from Brooklyn and proceeded to the stage entrance of the opera house where my brother was waiting, still pacing the floor. As Mantelli entered my brother greeted her as impresarios only may greet. He began to plead, but instead of a lot of dickering, and to the joy of all who were trembling about them, Mantelli, as if to silence him, said, "There is no time to be lost, I presume. Have you a costume ready for me and will you make an announcement and ask indulgence of the audience?"

Opera-goers of to-day and of those days when Max Hirsch, with his expansive smile, was wont to appear before the curtain and prepare the public for its disappointments, need not be told of the alacrity with which the long-time treasurer of the Metropolitan proceeded to perform an unpleasant duty, yet that audience applauded especially when the name of Mantelli was mentioned.

It was nearly ten o'clock when the curtain rose for the second act of "Aida," a "wait" of over an hour had caused no loss of patience, and when Mme. Mantelli stepped on the stage to assume the rôle of *Amneris*, where Mme. Homer had left off, she was accorded an ovation such as even the glories of the Metropolitan duplicated only on a great première or at a farewell of one of its idols.

To Mantelli the great incentive was not the hope of a large financial return, but the chance to once more tread the boards of the Metropolitan, even if for only half

a night, besides money was now coming to her at the rate of \$900 a week, and surely if she triumphed at the Metropolitan it would awaken other vaudeville managers to her value and artistic status.

I must digress here to relate something about the vaudeville managers of fourteen years ago. They were not then as well posted on artistic values as now, and it was extremely difficult to impress even one of the wealthy magnates of to-day as to the great benefits resulting from an effort to present great artists in the world of music on their stages.

In all America there was but one vaudeville manager who had even heard of Mantelli. This one, who meted out to the contralto a weekly honorarium of \$900, said he was favorably inclined because he was wont to dine at Martinelli's famous table d'hôte of that period. And when I ventured to negotiate with a New York manager, previous to the Metropolitan emergency, this gentleman—now a multimillionaire—in all seriousness asked me if Mantelli was as good as Otero and remarked that he hesitated to issue a contract at such a figure until he saw her dance.

But when all the New York newspapers devoted columns to Mantelli's great achievement and were thus informed that an artist that had been offered to them as an attraction had saved the Metropolitan from being closed and had prevented a return of \$15,000 to seat and boxholders, they at once issued contracts and fell over one another to secure priority in the contralto's bookings.

If Mantelli cherished a hope that her timely and helpful action would influence my brother to invite her back to the organization which many believed she never should have left, she did not indicate in the least that this was expected. But I do know that had she chosen to exact a contract for the entire season as a reward for her unusual service the same would have been granted instant.

As it was Mantelli was happy and grateful for the glory of those two hours on the stage, where she had never triumphed as on that remarkable occasion.

The next morning my brother wrote to Mantelli expressing his gratitude in but few words, but he did not forget to state that it was not so much what she had done as the way she had done it that would cause the incident to serve as a memorial for all time. Inclosed was a check for an amount larger than Mantelli had ever received for a month's engagement at the Opera House.

TEACHING OPERA SINGERS

Alexander Savine Preparing Stars for Season in Canada

Alexander Savine, musical director of the Canadian National Opera, before assuming his duties in Montreal on November 1, is busily engaged in coaching members of the company here in New York and other singers who are preparing for operatic appearances elsewhere.

He is also devoting some of his limited time to lessons in voice culture.

Among those who have gone to Mr. Savine is Mme. Lillian Blauvelt, who is known throughout America as a coloratura soprano. Under the direction of Mr. Savine she is developing her voice so that she will hereafter sing dramatic soprano rôles. The discovery that her voice is a dramatic soprano is entirely due to Mr. Savine. Mme. Blauvelt will make her first operatic appearance as a dramatic soprano when she goes to Russia to fill an engagement in the season of 1914.

The title of professor has been officially conferred upon Alfred Grönfeld, the Vienna pianist.

The tenor Campagnola, of the Chicago Opera Company, is singing at Aix-les-Bains this Summer.



Alexander Savine

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NEW MUSIC—VOCAL AND INSTRUMENTAL

THE announcement some weeks ago that Bruno Huhn had set Edgar Allen Poe's superb poem, "Israfel" as a solo song* naturally aroused a certain amount of curiosity among musicians. Here was an opportunity to write a great song, to supply the singer of to-day with a song which would be sung by every artist who had the mentality to grasp the significance of Poe's highly imaginative verses.

Let it be recorded here that the composer of "The Divan" (he is so continually called the "composer of 'Invictus'" that he prefers another epithet) has succeeded. He has written a song that is a worthy addition to his list of fine concert songs, one that will go far to make his reputation even more secure than it is at the present time.

"Israfel" has been used before by composers. In the knowledge of the present reviewer Oliver King and Edgar Stillman Kelley are some of the musicians who have done it. The King setting is a good, honest "old-timer," which, it is said, had considerable vogue in its day; the Stillman Kelley version has been heard infrequently, though many musicians recognize it as an imposing work.

What Mr. Huhn has written is a song, that is, it is extremely vocal, as much so as any song he has put forward to date. All the composers who have set the poem have "cut" it, as it is much too long in its entirety. Mr. Huhn has made the curtailment with good taste; in fact, he has preserved all the essential parts. To it he has written spirited music, dignified and melodious. Rhythmically there is much to admire, a swinging 12-8 *Maestoso* opening the

*"ISRAFEL." Song for a Solo Voice with Piano Accompaniment. By Bruno Huhn. Published by Arthur P. Schmidt, Boston, Leipsic, New York. Price 60 cents.

song, the delicately colored *Allegretto* in major mode with its slight suggestion of Wolf's "Weyla's Gesang" following, and the final *Allegro con estasi*, with its ecstatic melody over rolling arpeggios leading to a stupendous climax *Con molto passione e piu mosso*. The song is true to Mr. Huhn's composing creed in every detail. He has declared that, come what may, he will continue to write melody as long as he writes music, despite the onslaughts of modernity in all its manifestations. Few can do what he does and do it well. His work is always welcome, for it shows thought, care in workmanship and knowledge—plus the fruits of a long experience which, as teacher, accompanist for celebrated artists, organist and artistic adviser he has been able to employ to advantage in his creative work.

The song bears the dedication "To My Wife." It is to be had for high, medium and low voice.

"A SEMINOLE LEGEND†" is the title of R. Huntington Woodman's latest cycle which comes from the press of G. Schirmer, New York. Mr. Woodman has set four poems by J. Henry Orme, poems of very respectable workmanship, offering opportunities to the musician.

All four songs, "In the Wigwam," "Twere Better to Have Burned," "On the Lake" and "Love Hath Won" are in their composer's characteristic style. Unfortunately Mr. Woodman is not as successful in creating exotic atmosphere as he is in giving us well rounded and fluent melodies, and so the cycle is not notable as a piece of work along Indian lines. Possibly, Mr.

†"A SEMINOLE LEGEND." A Group of Four Songs for a Contralto or Baritone Voice with Piano Accompaniment. By R. Huntington Woodman. Published by G. Schirmer, New York. Price \$1.25 net.

Woodman may not have intended it to be such. The cycle is for a contralto or baritone voice.

WILLIAM ARMS FISHER'S finely devotional "Seek Ye First the Kingdom of God"‡ appears in an edition for medium voice from the Ditson press. It is a sterling song and should find many admirers. It is dedicated to Helen Allen Hunt. "Harken Unto Me" is a new sacred song from the pen of the scholarly Frederick Stevenson. It is again an example of fine writing, ecclesiastical in spirit and not what we have come to know as "sacred" music. The organ part is full and effective as is the part assigned the voice.

Other Ditson song issues are an attractive edition of Debussy's "Mandoline" with a fine English translation by Frederick H. Martens and the medium voice edition of Mary Turner Salter's "Blossom-Time."

FROM the White-Smith press come two new octavo issues.§ These are a four-part song for women's voices, "Fly, White Butterflies," by Harvey B. Gaul, which is an excellent melodious piece and a festival anthem, "O God, Our Help in Ages Past," by W. R. Wagborne for mixed voices with organ. The latter shows individual treatment and is in no way conventional.

A "Petite Tarantelle Brillante" for the piano by Frederick Maxson also appears. It is good teaching *salon* music, nicely written for the piano and natural in its makeup. The middle section in F major offers a good contrast to the tripping tarantelle measure which precedes it. For piano four-hands there is a piece called "Carmencita (Danse Espagnole)" by the prolific A. Sartorio, who in this work reaches his 995th opus. It is attractive music of a light order but excellent for teaching purposes.

IT would seem that the time is approaching—and rapidly too—when a pure and unadulterated triad will be a rarity. Composers scorn and spurn it to-day as one shuns a leper. And its employment in new works is now barred, not only from big concert songs but from those intended to appeal to the younger element as well.

Proof of the statement comes in a set of eight songs|| by Frederic Norton to poems by W. Graham Robertson, poems which are worthy of reverential and respectful treatment, musically and otherwise.

Graham Robertson is simple, sincere and withal masterly in his every stanza. Mr. Norton's music is not without its virtues and were it associated with other poems one might be inclined to praise it. Play

‡"SEEK YE FIRST THE KINGDOM OF GOD." Song by William Arms Fisher, Op. 16, No. 2. "HARKEN UNTO ME." Sacred Song by Frederick Stevenson, Op. 67. Price 60 cents each. "MANDOLINE." Song by Claude Debussy. Price 50 cents. "BLOSSOM-TIME." Song by Mary Turner Salter. Price 60 cents. Published by the Oliver Ditson Company, Boston, Mass.

§"FLY, WHITE BUTTERFLIES." Chorus for Women's Voices, Four Parts, with Piano Accompaniment. By Harvey B. Gaul. "O GOD, OUR HELP IN AGES PAST." Festival Anthem for Mixed Voices with Organ Accompaniment. By W. R. Wagborne. Price 12 cents each. "PETITE TARANTELE BRILLANTE." For the Piano. By Frederick Maxson. Price 50 cents. "CARMENCITA." For Piano Four-Hands. By A. Sartorio. Price \$1.00. Published by the White-Smith Music Publishing Company, Boston, New York and Chicago.

||"THE FROZEN POOL," "THE HOUSE IN THE HAY," "HUSH," "LADY NIGHT," "NOON IN THE WOOD," "PROSPERITY," "THE SLEEP OF THE WOOD," "SNOWDROPS." Eight Songs for a High Voice with Piano Accompaniment. By Frederic Norton. Published by G. Schirmer, New York. Price 60 cents each.

his music, read these gems of poetic thought about "The Frozen Pool," "The House in the Hay," "Snowdrops" and kindred matters and you will find that the spirit of Graham Robertson has been clothed in garments which resemble a father's coat on his five-year-old "sonny." One example suffices to point out the chasm which exists between words and music. In the song "Hush" we have such lines as "walk upon tippy-toes still" and yet Mr. Norton closes his music with an unresolved chord, which barely escapes being altered. Nothing could be more out of place, at any rate in the opinion of the present reviewer.

Modern harmony is wanted to-day; let us have every new musical idea that the mind can conjure up in this turbulent age of crashing dissonance. But give it us to the verses of a Whitman, a Bliss Carman, a Yeats, a Masefield, not to the beautiful poetry of one of the most spontaneous lyricists of our times—Graham Robertson.

Urges Italian Music Signs

Opposed to the recent plea of a German professor that his countrymen use only musical terms "made in Germany" is the advice to composers by an Englishman, Sir C. Villiers Stanford, that they adhere to Italian as the musical language of music signs, as chronicled by the Boston Herald.

"It has become a sort of mock-patriotic fad of the composer," relates the English musician, "to write directions in the language of his own country, which would be all very well if his music were only performed there. But his patriotism stops short of any desire to confine it to his native land. Every player and singer in every country understands Italian terms."

"The difficulties which Englishmen experience when they are faced with such German terms as 'nich schleppend,' 'noch rascher,' 'innig,' may be appreciated by imagining what a German player would make of such phrases as 'keep the lilt,' 'without slackening,' 'with marked emphasis,' and such like. As French is the accepted language in diplomacy, so Italian should be in music."

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**"ROSENKAVALIER" TO
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Vera Curtis, Metropolitan Soprano,
Snapped at Atlantic City

Vera Curtis, the young American soprano of the Metropolitan Opera Company, whose work attracted favorable comment from opera-goers last season, has not been among the fortunate ones whose Summer has been given up to pleasure and relaxation. Since the close of the opera season, in April, she has given several recitals outside New York City, including a particularly successful one at Summit, N. J., the final concert of the regular subscription series, and a private musical in Bronxville, N. Y.

Having appeared last season with great success at the Sunday night concerts of the Martini Orchestra on the Steel Pier at Atlantic City, she was re-engaged for the entire series of twelve concerts this Summer and has been received with great enthusiasm at each performance. She has also been actively engaged in the preparation of her new opera rôles for next season, which include an important one in the forthcoming production of Strauss's "Rosenkavalier."

**Says Critics Like to "Throw Bricks" at
New Composers**

The composer who has something new to say should first look at the picture in *Punch* with the motto, "Ere comes a stranger. Let's 'eave a 'arf a brick at him," says the *New Music Review*. The

natural impulse of the great majority in an audience and among the professional critics is to throw bricks at the rash intruder, who is a disconcerting fellow because his speech is strange, also because he is not known as a highly respectable person, bringing desirable letters of introduction.

**SZENDREI, HERE, DISCERN
NEW MUSICAL SENTIMENT**

**Century's Conductor Convinced People's
Opera Will Soon Prove a Necessity
—Shows Much Enthusiasm**

"I have come to a city that knew Mahler, that listens to Toscanini and Hertz, and to whom Campanini is well known, and I have to be compared to them. I hope that the comparison will be an agreeable one." Such was the observation of Alfred Szendrei, who arrived on the *Kronprinz Wilhelm*, August 24, to become chief conductor at the Century Opera House. He expressed his pleasure at being identified with a movement to give grand opera in English, adding that Americans are waking up to the fact that they possess a fine language, which is worthy of a high use. He declared New York the best place in the country for real musicians.

"After the welcome which was extended to me two years ago when I came to this country as conductor of the Chicago-Philadelphia Opera Company I felt extremely sorry not to be able to remain another season in the United States," said Mr. Szendrei. "My contract with the Hamburg opera, however, was binding, and Mr. Dipel's efforts to obtain my release were unavailing. I took then a firm resolve to come back at the first opportunity that would be given me, and am glad I didn't have to wait long."

"I am entering this field of activity with unbounded optimism and glowing enthusiasm. I consider the producing of opera in English evidence that a truly national sentiment for music is awakening in this country. Can there be a finer aim than offering to the people the best in classical and modern operatic music at popular prices and in the vernacular? I am convinced that the people's opera will soon prove absolutely indispensable to the city; that it will become, in fact, a social as well as musical necessity. It will also, I hope, become the basis of a national American opera. Almost every member of the company is an American. Conditions being as they are in America, these talented singers were scattered all over the world. Their day has come at last."

"Small European countries, Hungary, Denmark, Sweden, even the Balkan nations, have had enough national pride to build and maintain, at a great sacrifice, national operas where native artists render the works of native composers. Isn't it a shame that this prosperous and powerful nation should have been so remiss in this matter? If my humble endeavor contributes in any way to the advent of the National American Opera I shall consider this as the best achievement of my life."

**Denounces "Musical Indecency" of the
"Tango" Rhythm**

Although the American craze for "Tango" dancing continues, despite the protests of censors of conduct, the dance now receives an attack on the score of musical indecency, brought by H. E. Krehbiel in the *New York Tribune*. It can scarcely be set down to the credit of American and English women, points out the writer, that in adopting the "tango" they are imitating the example not of the ladies of Argentina, but that of the women of the Black Republic. The dance which is threatening to force grace, decorum and decency out of the ballrooms of America and England is a survival of African savagery, which was already banished from the plantations in the days of slavery. It was in the dance that the bestiality of the African blacks found the frankest expression.

Friedenthal says in his "Musik, Tanz und Dichtung bei den Kreolen Amerikas": "It

is this vulgar dance, popularly called tango (after an African word, 'tangana'), which sought vainly to gain admission to our salons under the title 'tango argentino,' by way of Argentina. It was shown to the lower classes of Argentina last year, and to the honor of the great country on the Silver River it may be said that there the habañera is never danced except in the most decent form. It is indubitable, however, that the Cuban tango was the original product and the danza-habañera its refined copy prepared for cultured circles, the creoles having borrowed not only the rhythms but also the choreographic movements of the dances from the Africans."

**"Solveig's Song" Considered by Grieg
"Public Lamp" of His Fame**

Which of Grieg's works would music-lovers choose as characteristic of the Norwegian composer and most likely to spread his fame throughout the world? This question is answered by Grieg's widow in a description of the way in which he wrote the music to "Peer Gynt," as outlined in *Teatret*, of Copenhagen. "I shall never forget," recalls Mme. Grieg, "the bright, clear Summer evening up there on the mountain as we sang and played together for the first time 'Solveig's Song.' Grieg himself smiled, well pleased at the song, and called it a 'public lamp,' and there he was right, for wherever Grieg's name is known it was this song—and, of course, 'Ich liebe dich' as well—that first made it known."

"We had a clear proof of this when staying one Spring in a hotel on the Semmering Pass in Lower Austria. We were sitting one evening in the coffee room,

when in came a number of peasants with their zithers, and before we had time to turn around they were singing and playing 'Solveig's Song.'"

The Tenor—"Do you sing your baby to sleep?"

The Prima Donna—"I've tried to, but the little fellow is such a music lover that he lies awake and encores till I positively refuse to respond."—*Boston Post*.

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"The Bulletin":
"In the Grieg A Minor Concerto she proved herself an artist. An artist with temperament; an artist with tone; an artist with understanding; an artist with feeling."

"The Chronicle":
"What she plays is real music. She feels every phrase from the tips of her fingers to the roots of her hair, and she convinces you, for the time being at least, that there is no possible interpretation but hers."

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Bureau of Musical America,
Via San Maria Fulcorina,
Milan, August 28, 1913.

THE story of "Parisina," the new Mascagni opera for which Gabriel d'Annunzio has written the verse, has been given out by the latter, and while not unfamiliar in its details, already set forth in Gibbon's "Antiquities of the House of Brunswick," Frizzi's "History of Ferrara" and Byron's undying poem, it bears repetition at this date. Of undeniably startling character, the plot concerns the affection of Hugo d'Este for his stepmother, the youthful Parisina Malatesta.

The first act opens upon a space in front of a palace, where women are employed at weaving and perfumes. Choirs are lightly singing, and in the garden Hugo is practicing at archery with youths of his age. After missing the target several times he breaks his bow in anger and disperses his comrades. His dudgeon becomes a lament which finds an echo in the choruses of the women, and, further off, by the young archers. His mother, Stella Tolomei, of Assassino, appears. As the former wife of Nicolo d'Este, Hugo's father, she tries to arouse Hugo against Parisina, not aware of his passion. Parisina enters and accuses

Stella of denouncing her to her husband, Nicolo, a stormy scene following. Hugo resents the insults given his mother, but his love for Parisina holds him in check.

At the Sanctuary

The next act shows Parisina and Hugo at the church of Loreto. A primitive sanctuary appears at the stage left, where the Black Madonna of Loreto, carved out of cedar and decked with gems, glitters between the candles. At the right is a pavilion with a grove of wild laurel at the back, through which gleams the Adriatic. While four maidens holding musical instruments on their laps, sing quietly, the distressed Parisina confides her woes to the Virgin. It is vesper time in May. The reflection of sails reddens the sea, and a mariner's song is heard, into which is blended the psalms of the monks who are custodians of the sanctuary. Parisina strips herself of her jewels and costly robes and places them upon the altar and remains in a simple white blouse.

Her prayers are interrupted by an alarm that the Schiavani marauders are entering the church. The latter appear carrying a bronze image. Hugo, with an escort, attacks the band and a fight ensues, in which Parisina and her women take part. The Schiavani flee. Hugo, slightly injured in the neck, is led by Parisina into the pavilion. The women retire. As Parisina nurses his hurt the sacred music is repeated with organ accompaniment and night begins to fall. Hugo, more overcome by desire than his wound, reveals his love to Parisina, but

the latter, terrified, seeks protection at the shrine. The step-son, however, prevails and the lovers embrace. The marine horizon becomes rose color, reflected upon the bronze image left by the intruders, and the curtain drops.

Tragic Dénouement

The third act pictures Parisina's rooms. She sings a sorrowful song. Hugo, in a disguise necessary to effect entrance, arrives. She had been expecting him. Their passionate love making is interrupted by a knock. Hugo hides behind the bed curtains and Nicolo comes in. The latter looks about with suspicion in his eyes. As the climax of a mad dispute Nicolo plunges his dagger through the curtain. Too late, Parisina cries that the concealed man is his son. The father pulls aside the curtain and Hugo staggers out, pale and silent. In the intense scene following Parisina accuses her lover and blames herself, but Hugo accuses himself.

In the underground prison of the castle of Ferrara are seen the unhappy lovers standing before a barred gate. Executioners are near by. It is the hour of supplication. Stella dell' Assassino, present, curses Parisina. She cries to the latter, who opens her arms that the mother may kiss her son farewell, but the barrier prevents. Stella beats upon the iron bars in despair. Parisina wraps a cloth around Hugo's head and he is smothered.

The music of Mascagni as played from the piano score reveals many beautiful transitions and subtle melodies. The composer began his work on the fourth act. The second he undertook later, for he considered it the most difficult. His system was to repeat the verses, then declaim and finally sing them according to suggestion of sense. The first act lasts an hour and the second still longer, the fourth being the shortest.

In the list of operas to be given at the

Theater Royal, Turin, besides "Lohengrin," "Gioconda" and "Otello," are two works in which the public are highly interested: Wagner's "Parsifal" and "Francesca da Rimini," the lyric tragedy of Gabriel d'Annunzio, for which Riccardo Zandonai has written the music. Artists of distinction have been engaged and Ettore Panizza secured as conductor. The celebrated baritone Stracciari will be heard in special performances.

A. PONCHIELLI.

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SYDNEY GREET'S "NORDICA, FEMINIST"

Land Where Women Vote Is Much Interested in This Phase of Her Personality

SYDNEY, AUSTRALIA, Aug. 1.—Keen interest is being taken in Australasia as to the personality of Mme. Lillian Nordica, quite apart from her professional attainments, as shown by the interviews in the Sydney papers, after her arrival on the *Ventura*. By these she is characterized in the headlines as "Madame Nordica, Famous Singer and Brilliant Talker"; "Nordica, the Feminist," and "Madame Nordica, a Much-Decorated Artist."

Impressed by the topsy-turvydom of Australia as related geographically to her native America, Mme. Nordica exclaimed, according to the *Morning Herald*: "I can't imagine that we are all walking just feet to feet with our friends in New York."

Mme. Nordica, a most buoyant and entertaining conversationalist, so the writer describes her, a woman of charm with both "a Port and a Presence," as George Meredith phrases it, thus addressed a group of newly-made friends. The voyage by the *Ventura* had been delightful. "The sky," continued the diva, "was like a wintry sky in the old world, and yet there was sunshine, and the air was balmy. Truly everything was upside down in Australia."

Our balmy Australian weather seemed to astound the American singer as she continued: "And you call this a Winter's day?" waving her hand toward the clear, beautiful sunshine from a window of the Hotel Australia, as the *Daily Telegraph* writer records the collective interview. Just then attention was drawn to the great bouquet of fresh violets handed to the eminent singer at the quay by Mrs. Shipman, wife of her manager. She was astonished to learn that these lovely purple flowers had grown in the open air. "And this is Winter! You have indeed a wonderful country." Then, as she held out the bouquet, that it might be admired, "Now, don't you think we artists are spoiled?"

In this land where women have the vote there was particular interest in Mme. Nordica's work for suffrage, and by a representative of the *Telegraph*, writing for the "woman's page," the soprano was asked: "They tell me that you are a great feminist, Madame?"



Mme. Nordica and Her Manager, Fred-eric Shipman, in Australia

"Oh, I don't know," laughed the singer; "but you all know how interested I am. Our Eastern States in America," she continued, "are not, I am sorry to say, going on as fast as the West, but it has to come—it has to come."

"And you belong to the Suffrage League in New York?" asked the interviewer.

"Really, I just can't remember how many of them I do belong to," was the laughing response; "I've lost count. There is my big free singing class, for instance, in New York, where every girl who wants to join must first join the league."

"Don't you be in a hurry here," she called after the visitor as the lift arrived to take her down. "Just keep steady and build, build, build, and things will all come right by and by."

The Sydney writers also cross-questioned Mme. Nordica on all the events of her varied career, from the announcement that as a child her first fee was given her *not* to sing, down to her appointment as a deputy sheriff in New York, which had to be revoked because she was not a voter.

VAUDEVILLE GAINS BISPHAM

Six Weeks' Tour for Baritone Prior to His Opening in Light Opera

Contracts were signed last week between Martin Beck and David Bispham by which the famous baritone is to appear for six weeks in the leading vaudeville theaters of this country, opening at the Palace Theater, New York, the third week in September.

The terms accorded to Mr. Bispham record a new limit for an artist from the broader fields of music. Moreover, while Mr. Bispham could have had a much longer tour granted six weeks was all he could accept, because of the Werba & Luescher production of "The Jolly Peasants" to be launched in November.

In the negotiations Alf. T. Wilton acted as Mr. Bispham's intermediary, though the engagement was offered to Mr. Bispham through Robert Grau, whom Mr. Beck had asked to explain to the distinguished singer the aims of the management to present attractions of the highest grade, in order to follow up the Bernhardt success at the Palace at the close of last season.

Mayor Gaynor Charged with Dictating Music Diet of Constituents

Commenting on Mayor Gaynor's refusal to give New York more operatic concerts because "few of us are able to enjoy listening to grand opera music or the reading of Milton's 'Paradise Lost,' and his citing Rufus Choate's dislike of music, the *Etude* remarks editorially: "The Mayor's letter would be just as sensible if he had decided that his Italian supporters should abandon *Sphaghetti Milanaise*, or his German constituents forego *Rindfleisch und Kartoffel Salad*, or his 'Tenderloin' followers forsake their *Martinis* and lobsters because some historic epicure had decided against them."

Concourse of Noted Musicians Gathered for Munich Festivals

MUNICH, Aug. 13.—Mr. and Mrs. Harold Bauer are here for the festivals. The noted pianist, in fine health and spirits, appears to be enjoying his vacation hugely before beginning his American tour in October. Among other celebrities now in Munich or who have recently sojourned here are Walter Damrosch, Alfred Hertz, Mrs. H. H. A. Beach, Frank Damrosch, Mr. Gatti-Casazza, and Mme. Alda Gatti-Casazza, Herrman Hans Wetzler, Paolo Gallico, Horatio Parker and Frederick A. Stock.

J. M.

A Finnish soprano named Lillian Granfeldt is to create the name part of Raymond Roze's "Joan of Arc" at Covent Garden when the composer opens his special season of opera in November.

FESTIVAL ORCHESTRA AID TO PITTSBURGH TALENT

Local Artists and Compositions Tried Out During Season Just Ended—Public Showed Keen Interest

PITTSBURGH, PA., Aug. 25.—One of the helpful effects of the Pittsburgh Festival Orchestra season which closed Saturday night has been to give Pittsburgh talent an opportunity to be heard at these well attended concerts, as well as artists from abroad. One or two soloists have appeared each night throughout the season, and, in addition, the compositions of Pittsburgh composers have been tried out, with interest at least to Pittsburghers.

A few nights ago the orchestra gave Silas G. Pratt's latest effort, "Rocking Minuet," and the audience was delighted with it. It was a welcome relief from the turkey trot and tango, as intended by the writer.

Mrs. Jane Lang Graninger, wife of the conductor of the Euterpean Chorus, was contralto soloist, and shared honors with Mr. Pratt. She is gifted not only vocally but dramatically, and met with a most flattering reception.

Mrs. Lawrence Litchfield, a gifted amateur pianist, was a recent soloist at these concerts, and demonstrated her thorough musicianship. The orchestra gave her excellent support.

Large audiences were present at the last three concerts and particularly on Thursday night when Mrs. Edith Granville Filer, a dramatic soprano, was soloist. Albert Weinstein, a New York pianist, and Max Shapiro, the violinist, gave an excellent program Friday night.

W. J. Bird, the managing director of the Rhondda Male Chorus of Wales, first prize winners at the International Eisteddfod in July, intends to make Pittsburgh his home, and has already accepted a position here. He is expected to be heard from musically in the coming Fall and Winter. E. C. S.

Florence Macbeth, the new American coloratura soprano, is to sing at the People's Opera, Budapest, before she returns to join the Chicago Opera Company.

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MUNICH DISAGREES OVER FREMSTAD

Munich "Gazette's" Attack on Soprano Not Joined by Dr. Dillman of "Neueste Nachrichten," Who Declares "There Was Never An Impression of Design or Artifice" in Her "Isolde"—Americans Enthuse Over Mozart Performances—Lady's Garter Figures Prominently in Wolf-Ferrari's New Opera, "Honi Soit," and Satyr in His "Ephemerus"

MUNICH, Aug. 13.—That the adverse criticism of Mme. Fremstad by the critic of the Munich *Gazette*, which created such a stir among Americans, does not altogether represent a unanimous critical opinion in Munich is indicated by what Dr. Alexander Dillman had to say in the *Neueste Nachrichten*. Writing of her *Isolde*, which drew to the Prinzregenten Theater's opening of the Wagner "Fest-spele" the largest audience gathered there in years, Dr. Dillman declares: "Clinging to my memory still as if from days of long ago is a 'Carmen' evening at the Hoftheater. It was Olive Fremstad's farewell to the Münchner. I still see the little willowy figure step through the door of the iron curtain acknowledging the ovations with which the 'Fremstadianer' of those days overwhelmed their favorite. On that night she exclaimed: 'Auf Wiedersehen.'"

"Frau Fremstad has kept her word. On Saturday, after many years' absence, she came back as a fame-crowned international prima donna whose name, especially in America, has won a reputation such as is shared by but a few. She entered again into her old kingdom not as *Brangäne*, the modest, bashful maid, the rôle which, as a mezzo-soprano, she formerly sang here, but as the *Queen Isolde*.

Frau Fremstad has turned to the field of the high dramatic soprano. This step was dictated, no doubt, more by the will than by the voice of this extraordinary artist. And this will, a truly iron will, has made out of the slight, insignificant mezzo-soprano, which at first in Munich only attempted minor parts, an organ that can even cope with the stormy music of an *Isolde*. Frau Fremstad's vocal and dramatic development furnishes veritably a

classical example of what indomitable industry, intelligence and energy can accomplish on the stage.

Fremstad's "Sounding Will"

"If the phrase 'a sounding soul' could be coined for Berta Morena's voice, we must apply the words 'a sounding will' to the voice of Olive Fremstad. That was clearly felt yesterday. Her *Isolde* is a performance of enormous intelligence and of will power. It was permeated throughout by the artistic manifestation of this potent personality. But most remarkable about it all: There was never an impression of design or artifice, but one recognized the entire character as the complete emanation of uncommon artistic determination. This *Isolde* was, perhaps, not the woman whom Richard Wagner had in mind, but fitted into the 'Tristan' drama.

"Frau Fremstad's command of the part was quite as interesting from a vocal as well as a dramatic view-point. In both directions there was occasionally shown a certain child-like and suggestiveness, bright, sunny tones, such as one seldom hears when really high dramatic singers are heard in the rôle. But most beautiful of all were the dark, impressive tones of the middle register, which were used to wonderful advantage in the second act. Frau Fremstad's voice poured forth unstintedly and passionately, retained strength enough to dominate triumphantly over the orchestra in the 'Liebestod,' which Bruno Walter evoked with visionary power. All in all, a phenomenal performance.

Triumph for Mme. Cahier

"The second and not less distinguished star of the evening was Frau Cahier. We have often heard her *Brangäne* in this theater. But it seemed to us that its tonal beauty was never so marked or its dramatic

expressiveness so clearly manifested. It was a great treat to hear this splendid dark mezzo-soprano, whose equal can, at the present day, hardly be found."

It need only be added to this pronunciation that Mme. Fremstad's voice surely never was "slight or insignificant," even in her early New York days.

It was a judicious move on the part of the operatic management to devote the first week of this year's festival performances to Mozart, instead of having that composer alternate with Wagner from the beginning of August until the middle of September. Visitors may now obtain a more definite and a more vivid impression of the great genius, whose works seem to be entering upon a new course of life.

Sparkling "Giovanni"

Judging by remarks made to me by Americans, the pleasure they derived from hearing "Figaro" and "Don Giovanni" at the Residenz Theater and "The Magic Flute" at the Hoftheater was greater than that experienced when those operas were listened to at home. An American woman who has not once failed to occupy her orchestra chair in the Metropolitan on Wednesday nights for the past twelve years said to me that for the first time "Don Giovanni" had not bored her. Noting my surprise at this assertion she said: "In the first place the enunciation of the artists was so excellent that I understood almost every word of the text, and, secondly, the revolving stage enabled the scenes to be changed so rapidly that my attention was not being continually distracted."

These performances, in general, did not materially differ from those heard in the course of the regular season, comments upon which have frequently been made in these letters. Mr. Feinhals's *Don*, Miss Fay's *Donna Anna* and Countess Almaviva, Mme. Bosetti's *Susanne* and Miss Perard-Petzl's *Pamina*, once more showed that it is possible to sing Verdi and Wagner and at the same time master the radically different style needed for the proper interpretation of Mozart. Mme. Mottl-Fassbender's *Elvira* was not so successful. In "Zauberflöte" Mr. Wolff sang at the first performance and Mr. Jadowker at the repetition. Mr. Jadowker's tones possessed sweetness, resonance and power, but he more than once forced them, a habit which the average German listener is apt to encourage.

Find "Dippel of the Orchestra"

In order to relieve Bruno Walter somewhat from the burden of his work "Don Giovanni" was conducted (without a rehearsal) by Leon Rosenhek. This young musician is, in his way, a wonder and might be described as the "Dippel of the orchestra." He seems to have every score in his head and is ready for any emergency. Last Winter, for example, he was called upon, at short notice, to conduct without rehearsal four operas in one week! Before coming to Munich, some four years ago, he knew very little about the technic of his art. Not yet twenty-eight, his remarkable work as an accompanist attracted the attention of Richard Strauss, who, hearing him in Vienna, induced Mottl to engage him as solo *répétiteur*. At the Hofoper his work in connection with the production of the "Rosenkavalier" and "Ariadne" constituted a very important factor, and led to his engagement as conductor. The critics were unanimously opposed to the choice of what they termed an amateur, but Mr. Rosenhek "made good" so quickly that their opposition soon ceased.

Spice in New Wolf-Ferrari Operas

MUNICH, Aug. 1.—Like many other musicians—creative or interpretive—Ermanno Wolf-Ferrari finds Munich a delightful place in which to play or to work. For some weeks past he has scorned its delights, however, and lived laborious days. His new comic opera, "The Lover as a Physician," is completed, and soon the Dresden Hoftheater will put it into rehearsal, the première being set down for the first week in October. Its story is based upon Molière's comedy, "L'Amour Médecin," wherein a love-sick maiden suffering apparently from an incurable malady is cured by her lover, who, disguised as a physician, comes to her bedside, presents her with flowers and outwits her irascible but at heart good-natured father.

My informant, who recently heard the composer interpret the as yet unpublished work, describes the finale of the second act as reaching a very high level, both from a melodic as well as a harmonic point of view. Afterward Mr. Wolf-Ferrari spoke of the two other operas now engaging his attention. One of these he has nearly finished. Its title, "Honi soit," is an abbreviation of the motto of the Order of the Garter.

It tells the story of a married couple who have become estranged and while not divorced live apart. At a masquerade ball in Paris they meet again, without recognizing each other. The lady is followed by many

admirers, the husband falls in love with her, becomes jealous, and suddenly a lady's garter is found in the ballroom which the wife has lost. The gentleman who shall succeed in replacing the garter in its proper place without the lady knowing it will be rewarded in a manner worthy of so difficult a task (an impossible task, perhaps, except in a comic opera). An exciting contest, of course, ensues, and equally, of course, the husband, whom the shrewd beauty had long before recognized, wins.

His Third Work

After "Honi soit" is completed the composer will take in hand another humorous story, "Ephemerus." Based upon a foundation of a markedly fantastic character, the incidents and plot become realistic and decidedly mirthful. The premise is that of the myth of the birth of Ephemerus. The goddess of love and her nymphs, disporting in the waves, have caught a butterfly with which they play. The latter defends himself and exclaims: "If I were not a weak butterfly and enjoyed my liberty you would not dare to touch me. Indeed, you'd have the time of your life."

Laughingly the goddess releases him, and from the ocean emerges *Ephemerus*, who then appears as a very lively satyr, a jolly, frolicsome, presumptuous young reveller, hating all manner of hypocrisy and the embodiment of honesty and unrestrained instincts. Soon everything is turned topsyturvy in the woman's world, all conventional lies are exposed, all hypocritical social deceptions are abandoned, the women become imbued by the spirit of revolt and revolution, and for a time all breathe a higher and purer atmosphere. That is to say, until the last finale when Ephemerus dies, whereupon the web of the old lies and conventions once more enwraps them. It was only a brief dream—but the butterfly had his revenge.

Evidently, the composer of "Suzanne's Secret" has abandoned for all time the Italian veristic school, and has returned to that field of comic opera, to the cultivation of which his gifts are so admirably adapted.

A very interesting experiment is shortly to be made at the Künstlertheater, where until this Summer Max Reinhardt's productions of "Schöne Helena" and "Orpheus" have been the only musical attractions. To a libretto by Karl Ettlinger, entitled "Die Irrfahrten des Odysseus" (The Wanderings of Odysseus), Dr. Leopold Schmitt, the eminent Berlin critic, has arranged music selected from operettas by Offenbach no longer given outside of Paris. One feels that this attempt to rescue from oblivion some music of exquisite beauty certainly deserves success when one recalls such lovely songs as the serenade from "Geneviève de Brabant," the letter song from "Péridole" or the waltz from "La Grande Duchesse."

The Künstlertheater's revival of "The Mikado" has proved more successful in every way than its other essays in the same direction. In spite of the "muddy channel of translation" through which Gilbert's inimitable verses had to pass the German version afforded keen enjoyment, for it was presented by some excellent singers, capital comedians, a fine orchestra and a chorus apparently selected from the forces of a first-class opera house.

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THE recent arrival in New York of a German opera-conductor and his subsequent unjustified arraignment of Americans as persons who appreciate music even less than lions has naturally been taken by many as a prevailing opinion among foreign musicians. Convincing proof that this is not so comes to hand with the statement of a European musician, who has been here some five months and who has been so impressed by the opportunities, the general musical conditions and the culture of our land that he has decided to take up his domicile among us.

This is Dr. Anselm Götzl, a Viennese composer and pianist. In the Spring of the present year Dr. Götzl crossed the Atlantic to be present for the production of some of his operatic works. The season being already on the wane it was thought wiser to hold the production till the Fall and accordingly the composer remained in New York.

"America has everything that a musical country should have," said the genial Viennese composer last week in conversation with a MUSICAL AMERICA man in the private offices of the house of G. Schirmer, Inc., from whose press his works are to appear. "Do I find the people musical? It seems hardly necessary to speak about it. You have opera and concerts of the highest order and in what an abundance! And your Metropolitan Opera House presents performances such as are heard nowhere in the entire world. Think of the casts, the superb orchestra, the fine chorus and the



Photo by Mishkin

Dr. Anselm Götzl, the Noted German Composer

settings! They cannot be duplicated anywhere."

Dr. Götzl would have it understood, however, that the Vienna Royal Opera is still a formidable institution and that the Dresden Opera is the best in Germany. "To hear the performances there and see Von Schuch! It is wonderful to see him conduct. While the other German opera houses constantly change their conductors Von Schuch has remained in Dresden for forty years or more. He has trained virtually every member of his orchestra, has come to know exactly what he can get from his third bassoonist, or his fourth horn. And consequently when the performance comes the veteran conductor enters, takes his seat at his desk and matters proceed as though the task were hardly a difficult one. It is more like *musizieren* than *dirigieren*." (*Musizieren* is the term the Germans give to making music for one's own enjoyment rather than a public performance.) "And how he handles the great modern scores! You know the première of the Strauss music dramas have all been at the Dresden Opera under Von Schuch."

The late Antonin Dvorak was Dr. Götzl's

teacher in composition, while his association with Felix Mottl also gave him a valuable experience. He cannot tell you just in what way he assisted the eminent Wagnerian conductor. But you may learn from him that when Mottl wanted this or that attended to it was Dr. Götzl who did it for him. He was also associated with Angelo Neumann in Prague as *kapellmeister*, and not only is he posted in Wagnerian traditions in the music-dramas, but his living in Bayreuth and his intercourse with Cosima and Siegfried Wagner have made much familiar to him that the average musician knows little or nothing about. And in Europe he is well known as an accompanist for recitalists.

Like most composers of real ability Dr. Götzl is modest about his contributions to the literature. He has a grand opera, "Les Précieuses Ridicules" (*Zierpuppen*), after Molière, which has been produced with success abroad. His comic opera, "Madame Flirt," will be put on here by the Shuberts this season after long runs in Berlin, Vienna, Hamburg and other continental cities. "My newest comic opera is called 'Das gnädige Fräulein.' I don't know how you would call it in English. Mr. Smith, who is translating it, will find an expression for it. Negotiations for its American production are now pending and I hope to have it placed this year, as well as the other opera. Other works of mine are a string quartet, a quintet for piano, clarinet and strings, some songs and piano pieces."

Just a day or two before the occasion of the present interview Dr. Götzl had received a letter from Carl Braun, the new German bass of the Metropolitan, in which the German Wagnerian singer congratulated the composer on his decision to remain in New York, and speaking in no uncertain terms about the benefits which singers would derive from his coaching. In connection with it Dr. Götzl related an incident of the last opera season. While seated at luncheon in a Broadway restaurant opposite the Metropolitan in the Spring he was suddenly greeted by Carl Braun, who did not know that he was in New York. After exchanging a few words Braun informed him that he was to sing *Wotan* the next day and asked him if he would be so good as to go through it with him, to which the composer assented. His knowledge of the Wagner music-dramas and the German *lied* will make his presence in New York a decided acquisition to the city's musical authorities, for in both of them he will give his services this Winter.

He speaks with deference of all contemporary musicians. Strauss he admires most of all. "You will hear 'Der Rosenkavalier'

for yourself this Winter. Then you will get an idea of the many beautiful things which the later Strauss has written. To me it is the most sympathetic of all his works. Just listen to the finale of the second act." And seating himself at the piano Dr. Götzl played this section of the Strauss opera with that enthusiasm which only a sincere musician can have for the work of a colleague in art. As is generally known this Strauss opera is a "waltz opera" and this portion of it is entirely made up of melodies in triple-time. Only a Viennese can put into the interpretation of this music the necessary *abandon* and the sharp rhythmic touches which make the waltz of the *Kaiserstadt* what it is. And under his fingers even the most ardent anti-Straussite would have to admit that Richard Strauss has in writing Viennese waltzes not imitated the music of his namesake, Johann, but rejuvenated the spirit of it, adding to it the wealth of harmonic resource which musical development has sought out in the time which has elapsed since the days of the waltz-king.

But Debussy interests him little. Playing the whole-tone scale on the piano Dr. Götzl will tell you "*Ich kann diese Tonleiter nicht leiden*" (I cannot stand this scale). And as reasons he will give you the fact that it grows monotonous when continued for any length of time. Chiefest of all he deprecates the lack of virility in the Frenchman's music, "the constant atmospheric seeking," as he puts it.

"Am I a modern in my writing? Yes and no. I enjoy modern works as I have told you, but I must say that I am perhaps what you would call 'conservative.'"

A. W. K.

F. Addison Porter Writes a New Book on Piano Technic

F. Addison Porter, the composer and teacher of pianoforte, passed his Summer at his camp "White Birches," at Unity, Maine. He and Mrs. Porter spent a great deal of time on the lake and in motoring about the country. During the Summer Mr. Porter wrote a new book on Pianoforte Technic which will be published in the early Fall. He and Mrs. Porter will complete their Summer vacation by a trip to the Bras d'Or Lake, Cape Breton, Nova Scotia, and Mr. Parker will be in Boston to resume teaching at his private studio and at the New England Conservatory, where he is one of the prominent members of the faculty, on September 19.

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MARION GREEN'S ARTISTIC ACHIEVEMENTS

ALTHOUGH Chicago claims him with no little feeling of pride, Marion Green, the basso-cantante, need not depend upon local opinion for his rating among American artists. The frequent concert tours he has made throughout the United States have won him national recognition as an artist of noteworthy attainments.

He has been heard in practically every city of any note in United States and Canada and has found high favor with the music critics and the music-lovers everywhere. He was for five seasons soloist with the Theodore Thomas Orchestra and has appeared with all the prominent choral organizations of the country. In oratorio, recitals and concerts he has scored heavily, meeting the most exacting tests with ease.

Mr. Green is endowed with a voice of splendid quality and this with fine musicianship and a personality that easily wins his auditors makes a combination that spells success.

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There are few American singers who fill more concert engagements than does Mr. Green. During the season of 1912-13, for instance, he was kept constantly busy. He appeared as soloist with the Minneapolis Symphony Orchestra, the St. Paul Symphony Orchestra, the St. Louis Symphony Orchestra, the Mendelssohn Choir, Omaha; the Orpheus Club, Detroit; the Mendelssohn Club, Cleveland, and other notable bodies. He was also soloist at a number of important musical airs, including the Appleton (Wis.) Festival, the Valparaiso University Festival, the May Festival, Lansing, Mich., and the Musik Verein, Milwaukee. In a score or more cities he was heard in the "Messiah," "Elijah," "Creation," and other oratorios. And in every instance his efforts won unstinted praise. Especially has his singing of the title rôle of *Elijah* been given approval, not a few critics pronouncing him one of the foremost exponents of that part. He has sung *Elijah* more than a hundred times. A number of recitals, under the auspices of musical clubs, were also included in his season's work.

The season of 1913-14 promises to be even more crowded for Mr. Green than last season. His bookings to date are heavy and many of these are "repeats," the result of the success of appearances in the same cities last year.

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FROM "MUSICAL AMERICA" READERS

Dr. Anna Shaw's Opinion of Woman's Place in Symphony Orchestras

To the Editor of MUSICAL AMERICA:

You ask "Why should we not have a symphony orchestra composed of women?" When I first read your question I said, "Why should we have a symphony orchestra composed of women? What we desire of an orchestra is music, and what should the personnel of the orchestra matter to us whether it is composed of either men or women, provided we have perfect music. And then, being a believer in perfect quality of both men and women, I thought all orchestras should be composed not alone of men nor of women, but of both men and women. Then, on further consideration, I realized that music was an expression of the emotions of humanity and that it might be quite possible for an orchestra, composed entirely of women, to give a more perfect expression to certain kinds of music than could possibly be done by either a mixed orchestra or an orchestra of men. Just as it is impossible for men to understand the emotions of women and to analyze the very depths of the fountains from which they spring, so is it impossible for an orchestra of men to analyze the forms of music which express these emotions of women, just exactly as it would be impossible for an orchestra, composed solely of women, to give like expression to the emotions which stir the depths of men's souls. And so the end of my thought upon the matter was this: Let us have a symphony orchestra composed of men. Let us have a symphony orchestra composed of women, and in this way we shall have the full expressions of the combined emotions of men and women and the separate and distinctive emotions of each sex. I certainly hope the time will come when we shall have an orchestra composed of the finest women musicians the world can produce.

Then there is another reason for this orchestra for women. To-day in music women have no fair chance, because, no matter how proficient they may be, they have not the opportunities for engagements which men have. Not because they are

failures as musicians, but simply because they are women. And we all know that the opportunity to use a talent is the greatest incentive towards its highest and best development. So, by all means, let us have an orchestra of women. Very truly yours,
ANNA H. SHAW.
National American Woman Suffrage Association.
President: Anna Howard Shaw,
Moylan, Pa.

On Musical Texas

To the Editor of MUSICAL AMERICA:

In MUSICAL AMERICA of August 16 the announcement of Francis Moore of El Paso, as being engaged by Maud Powell as accompanist for the next three years, closes with the statement that Mr. Moore had written Mme. Powell that he hoped to prove "that Texas could raise something besides hogs and hell."

Mr. Moore's expression characterizes him as deficient in the natural refinement, a true born, average Texan is conceded to possess; and it would seem that Mr. Moore is depending largely for recognition in the musical world on his ability to express his lack of knowledge where Texas musicians are concerned; in a manner, which, to say the least, would not commend him personally (no matter how great his talent as a musician) to people of refinement and good taste.

If Mr. Moore will kindly look over the field of Texas artists who have shown that Texas can do otherwise than his expression would indicate he will find that Texas does not need his efforts in her behalf.

Let us hope "Mephisto" will have something to say regarding such expressions of derision from would-be musicians concerning their own birthplace.

Yours sincerely,
MRS. J. N. GRISWOLD.
Dallas, Texas, August 18, 1913.

Augusta Cottlow Endorses Defense of American Musical Culture

To the Editor of MUSICAL AMERICA:

Having read your two articles on the development of music in America with the deepest interest, I should like to express

my appreciation for the able defense you have made of the attitude of my country people toward music.

As I, myself, have held only the most optimistic views upon this subject, having had a splendid opportunity of seeing such remarkable strides made in general cultivation and appreciation of musical art since I was a child, it is very gratifying, indeed, to have these views championed by one who has been in a position to see this great change from a still more general viewpoint and for so long a time.

All American musicians who are striving earnestly to help develop a still greater love and understanding for the highest in music must rise up and deliver to you a heartfelt vote of thanks for making known to the public at large, both at home and abroad, the interesting fact that, contrary to the belief one often hears expressed of America as a land *ohne kultur* (without culture) or love of the beautiful, we have a very deep love of the beautiful and good, which speaks more for the future development of our country than, perhaps, any other characteristic.

Thanking you heartily, personally, and in the name of all American musicians, and with best wishes for the continued success of MUSICAL AMERICA, I am

Most sincerely yours,
AUGUSTA COTTLLOW.
Alt-Gaarz, on the Baltic Sea.
August 21, 1913.

Claims Nationality for Jewish Music

To the Editor of MUSICAL AMERICA:

In a recent issue of MUSICAL AMERICA Mr. Narodny, in an article on Persan music, endeavored to refute some statements that occurred in a previous article on Jewish music in the same paper. He objected to the Jews being credited with the possession of a national musical art, as he failed to detect any ethnographic originality in Jewish music, so called.

To the tune of the American national anthem the Englishman sings "God Save the King" and the German lustily proclaims "Heil dir im Siegerkranz." Would that imply that Americans have no national anthem? Or it may be argued that English is not the American national language, as it is a product of the Greeks, the Romans, the Saxons and the Normans.

Mr. Narodny concedes that the Jews undoubtedly had a national music in the days when they had their own country. It stands to reason, therefore, that the Jews gathered in one city to the number of a million, with their institutions and problems, are bound to have a music (in which they are most prolific) to express their activities and their sentiments.

After all, what is national music? It is music which, regardless of its origin, helps a great number of people of one race or of one nation to express easily and naturally their aspirations and emotions, their hopes and disappointments, their deepest sorrow and their greatest joy.

Again, Mr. Narodny claims that Platon Brounoff is practically the only typical Jewish composer. It would be interesting to know what authority he quotes for this assertion. There is hardly a single composition of Mr. Brounoff to be found in the entire Jewish theatrical or concert repertoire, while Rumshinsky and the rest mentioned in the article on Jewish music are the ones who supply the entire population of the East Side with melody, from opera to folklore.

If Mr. Narodny will visit the Jewish theaters, music halls, sweatshops and the homes (for this is the source of research for Jewish music, as Jewish musical dictionaries and encyclopedias are not written as yet), he may perhaps realize that the Jews are the possessors of a national music that belongs neither to Russian nor Persia, but simply to the "life in the Ghetto."

MORRIS CLARK.
New York City, Aug. 16, 1913.

The Fremstad Editorial

To the Editor of MUSICAL AMERICA:

I congratulate you upon your editorial upon Mme. Fremstad. It is admirable, and voices the sentiments of thousands.

Yours truly,
HENRI SCOTT.
Germantown, Pa., Aug. 22 1913.



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CRITICISM

Daily Telegraph, May 7, 1913, London:—But there were other wonderful occurrences in this performance. One of them was the exquisite singing and general interpretation of Miss Kathleen Howard of Waltraute's rôle, who delivered her address to Brunnhilde with utmost beauty of style and depth of feeling. (Waltraute in Götterdämmerung.)

WHAT IS THE MODERN ART SONG?

A Discussion of Its Origin and Development—Its Form an Expression of Present-Day Civilization

By A. WALTER KRAMER

[EDITOR'S NOTE—This is the second of a series of three articles on "The Song." Mr. Kramer will discuss "Some Worthy Contemporary Songs" in his next contribution.]

TO understand the many changes which affect the musical style of contemporary composers it is necessary to look back for a moment to the works of men of another day. Our musical speech is often charged with becoming artificial, unnatural and uncommunicative; we are said to lack those qualities which have made the songs of Schubert and Schumann mastersongs. And it may be true that we do lack certain elements which the masters possessed. But do we not also command qualities and resources which did not exist in the days of the classicists and romanticists?

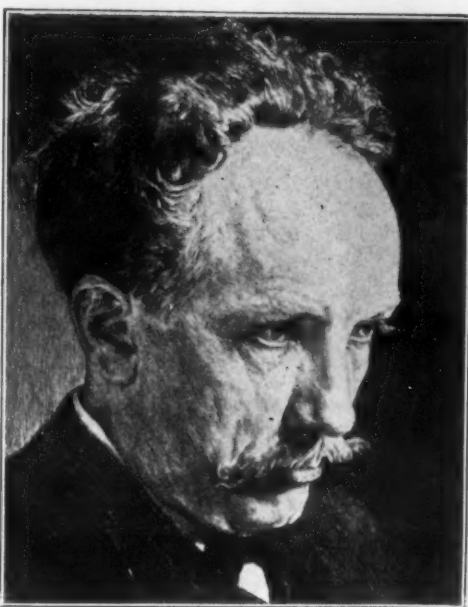
The song, or *lied*, reached a high point in Franz Schubert. His wonderful genius established it as an art-form, a form in which composers might be proud to work. Came Schumann, a poet in tone; Franz, Cornelius, Grieg, Brahms, Wolf, our own MacDowell, Strauss, Debussy, all adding to its scope. But we are already in our own time. What has happened? Is the song still the same melody with a definite accompaniment? Do we find four and five stanzas to the same music? Or has this type, the tongue of the Fatherland supplies the splendid term *Strophengesang*, been superseded by a form which is built by composing fitting music to every verse, to use the German again, *durchkomponiert*? This is the case, and it is this that has given us the art-song of to-day.

And this art-song is a most worthy form. In Schubert's day two types of poems—and with rare exceptions two only—were used for songs; these were the lyric and the dramatic. The German literature offered its wealth of priceless treasures, the unrivalled lyricism of Heinrich Heine, of Schiller, Uhland and many others. As has often been suggested, the poetry of Heine practically composes itself, to put it bluntly. (This may account for the myriad settings of his "Du bist wie eine Blume.") All the romantic composers of songs found their inspiration in German poems which have as yet not been surpassed. These poems suggested a melody at once and in the hands of masters they produced for all time

master-melodies. Their beauties go on and on, ever a brilliant model for the men of a later day who would attempt to win note in the field of song-composition.

Suiling the Song to Modern Conditions

But can this be repeated is the question confronting us? Can we to-day, living a life totally different from the peoples of generations past, give out music which will be similar or akin to the music of Schubert or Schumann? It is obviously impos-



Richard Strauss—"He Has Enriched the Song Literature as No Composer Since Johannes Brahms"

sible, and, as I have pointed out in my first article (in the issue of MUSICAL AMERICA for August 23), the results when attempted are weak, conventional, lacking in individuality and unoriginal. There are composers to-day who write in a style faded and worn, and some of them are fortunate enough to have their songs sung. But they are not expressing themselves in writing in this manner. They are adding nothing to the vocabulary of musical thought; they are stagnating, hindering progress. Out of their work nothing can arise that will, in any sense, be recognized as notable. If well expressed, that is to say, if they write down their thoughts grammatically, their music may win the respect of musicians and the *cognoscenti*, but it will not be full worthy of their efforts.

What, then, is our modern art-song? Is it a development, is it a transitional phase, or is it the consummation of musical expression applied to the song? Ask the musician of breadth and he will tell you it represents the best that the art can afford to-day. Ask the dilettante and you will hear that it is a song that has no melodic outline, that is not capable of making an appeal. I wish to include under the caption "dilettante" all those persons who cannot grasp the overpowering beauty of such modern art-songs as Richard Strauss's "Heimliche Aufforderung" or "Caecilie," yes, even further, his "Ruhe, Meine Seele,"

or "Schlagende Herzen." The antipathy borne Strauss by many musically inclined is evidenced in their refusal to recognize in him a master song writer. In a recent essay on Richard Strauss I called him a "master tone poet," and here I would reiterate it. He has enriched the song literature as has no composer since Johannes Brahms, and from the myriad songs which have been written and published since the death of the latter composer his glorious songs stand forth as masterworks of our present age, works which bear convincing testimony to the possibility of writing great songs even at this late day.

Strauss I would call the greatest song-writer of our time. How do his songs differ from the songs of the romanticists, you ask. Only in their treatment, is the reply. They have come to us after a Wagner has said his word, after a Tchaikowsky has lifted the surface of the emotional in symphonic music and a Brahms the depths in all the branches of the art save the music of the theater. Had Franz Schubert spoken his prophesy after these three men he would likely enough have expressed himself in manner which we call "Straussian." The lyric and dramatic are no longer the only kind of songs. In Strauss's galaxy you will find, in addition to these divisions, the philosophic, the meditative, the humorous (viz., "Für Fünfzehn Pfennige" and "Ach weh mir, Unglückhaften Mann," two gems in comic song), and the searchingly emotional. Poems of all kinds are chosen, poems which the masters would have told you could not be set to music. And yet Strauss has set them, and serious study of them will show you that he has set them well.

Germany has again given us the greatest song-composer of the day. Ranking next to Strauss comes Siegmund Von Hausegger, a composer of great individuality, whose songs have been shamefully neglected in this country by our own singers as well as by foreign artists who visit us. It was my privilege to discuss at some length the beautiful songs of this composer in an essay last Winter in MUSICAL AMERICA and to point out many of his finest *lieder*. The late Erich Wolff wrote lovely songs, Hans Hermann has done well and Eugen Hildach might be mentioned, too. Beyond them Germany of to-day offers little.

What Debussy Has Done

What Claude Debussy has done in the form of the song is directly opposed to the work of Strauss. Yet it, too, has its place and is a typical Gallic growth. There is all the mystic indefiniteness, all the vague atmospheric feeling, for which Debussy has

become known, in his songs. And the poems of Verlaine, Baudelaire, Bourget, etc., have been his inspiration. Into the form he has put his individuality, breathed the essence of French imaginative expression, and the result is a type of song which wins its way chiefly because of its unlikeness to anything that has gone before it. Ravel, Louis Aubert, George Hüe, Bruneau *et al.* are less original, they, too, have their merits.

In summing up, it may be seen that the method of writing has not changed since days past. It is nothing but the age in which the works are born which affects their manner and their physiognomy. If cacophony has entered into the realms of music, where "beauty for beauty's sake" held sway in the days of a Mozart and Gluck, the composers through whom it has been brought forth are not to be held re-



Claude Debussy—"Into the Form He Has Breathed the Essence of French Imaginative Expression"

sponsible. Personally I feel that the continually pleasing is monotonous in 1913. Yet many maintain that music that is not beautiful has no justification for its existence. The art-song to-day can hold its place as a worthy form, first, because it is a more faithful expression of the poet's utterances than were the songs of yesteryear; second, because it is the result of a gradual and logical development, and, finally, because it is a certain and unflinching manifestation of the force of our psychologically interesting civilization.



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[Continued from page 1]

played the Glazounoff Concerto under Steinbach, and evoked the enthusiasm of the large audiences which assembled for these concerts, among whom was Prince Friedrich Wilhelm of Prussia. At present Herr Flesch is finding recreation at Rindbach with his family and a young American pianist, Homer Samuels, who worked in Berlin with Lhévinne and who will make his first appearance in America as Flesch's accompanist. The violinist leaves for his tour at the end of December, and in the intervening time will be kept fully occupied by a long list of concert engagements in Germany. Mr. Flesch was obliged to refuse an invitation to assist as soloist at the Nikisch Philharmonic concert November 30 and December 1, owing to excess of work.

The Berlin Sing-Akademie, which enjoys the distinction of being one of the capital's oldest musical bodies, is preparing a centenary performance of Handel's "Judas Maccabaeus," which will provide an interesting link with the past, calling to mind the fight made by Prussia against the inroads of Napoleon's legion. It was in October, 1813, the date of the battle near Leipsic, that Handel's "Te Deum" and the "Freedom Chorus" from "Judas Maccabaeus" were rehearsed for the first time in the Sing-Akademie, and in the following March the first complete performance was given in the Garrison Church, with peculiar appropriateness, and amid the greatest enthusiasm and display of patriotism. The proceeds of this concert were devoted to the wounded in the fight of 1813. Still another centenary performance by the Sing-Akademie will be that of the "St. Matthew Passion," which is to take place on Good-Friday of 1914.

Defends Munich Americans

The bland and devoted local press is censuring Americans in regard to the Fremstad incident at Munich's festival, but it is interesting to hear the comments of a prominent correspondent of the *Berliner Tageblatt*, who is conversant of the whole affair, and whose view is not obscured by any local patriotism and whose mind remains unworried by any petty irritation.

Writing of the threatened American boycott of the Munich Festival, he asserts it as out of the question that any German could side with Americans against Munich without well-founded and genuine cause, but that no amount of devotion to their

own people and their own institutions can justify their upholding a species of blatant and systematized robbery, which is apparently what has been practised at the Munich Wagner Festival. The exorbitant charges for places is only one of many grievances, and in America's outcry against the mediocre performances, the same writer fully concurs. He too condemns them as in no way up to the festival standard, for which one can legitimately demand that all the rôles shall be filled by first-class artists. The correspondent of the Berlin paper reminds the worthy inhabitants of Munich of the debt they owe America for the great development of their city and then goes on to call their attention to the warning of the Americans themselves, whose threat at boycotting Munich will surely ensue unless their attitude of regarding their constant and generous visitors as so many objects of prey, very quickly undergoes a change.

Auer's Violin Colony

Casual visitors to Loschwitz near Dresden, and the surrounding country side, have this season frequently remarked upon the unusual quantity as well as the quality of the violin music that breaks upon the ear of the passer. To the more enlightened tourist the apparent phenomenon is easily explainable, for it is in this very neighborhood that the famous violinist and teacher, Leopold von Auer, has pitched his camp for the Summer, and to him have flocked pupils from many lands—but mostly Americans, English and Russians—who have formed what is nothing less than a violin colony. In addition to the more ardent neophytes the master's villa is sought out by many former pupils, some of whom, like Mischa Elman, Zimbalist, Kathleen Parlow and Eddy Brown, have long been reaping the harvest of their earlier training.

In many cases the whole family of the promising student takes up its abode here, as in the case of that of the "wonder child," Jascha Heifatz, whose astounding talents have recently been on the lips of many. One American household that is making untold sacrifice for the genius of the family, and not content with following the master to his Summer retreat, is preparing to migrate, bag and baggage, to St. Petersburg for the Winter, so that the precious instruction shall not be interrupted while Professor Auer is fulfilling his engagement at the conservatory in the Russian capital.

F. J. T.

PITTSBURGH SEASON OPENS

Cincinnati Musicians at the Exposition
Draw Enthusiastic Crowds

PITTSBURGH, Pa., Sept. 1.—What was considered by many the beginning of the Pittsburgh musical season was the formal opening of the Pittsburgh Exposition and Music Hall by the Summer section of the Cincinnati Orchestra, Wassili Leps as conductor, last Wednesday night. It was the first orchestra concert of the season and the hall was crowded with enthusiasts. Foerster's "Festival March" started the program, but the offering that won most appreciation was the "Tannhäuser" Overture. Another interesting number was the "Rumanian Rhapsody," by Enesco, the interpretation being of a most artistic order. In Rossini's "Stabat Mater" Fred Weiss took the solo trumpet part. Emil Herrman, with Massenet's "Meditation," so charmed his hearers that he was forced to respond with the intermezzo from "Cavalleria Rusticana," always popular in Pittsburgh. The "Peer Gynt" Suite, by Greig, Liszt's "Liebestraum" and other favorites were heard. Before the end of October some of the best orchestras and bands in the country will play at this twenty-fifth season of the Exposition.

Several instruments for the Symphony Orchestra of the Carnegie School of Technology, which is supported by Andrew Carnegie, have arrived. Rehearsals will begin next month, and meanwhile a conductor for the sixty players will be determined upon. In many respects this orchestra will be one of the most novel in the country. It will appear in public recital and present programs of a high order.

E. C. S.

Hermann Jadlowker, the tenor, has been singing at the Mozart Festival in Munich.

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Popular Soprano Presents Program at
Stony Brook with Pianist

Maude Klotz, the popular soprano, made a flying trip from the Adirondacks last week to give a recital on Thursday evening in the Auditorium at Stony Brook, L. I., but notwithstanding her long journey she was in splendid voice and delighted a large audience that came from various surrounding towns.

Miss Klotz was ably assisted in her program by Zoltan Gyongyoshalasz, a Hungarian pianist. Walter Kiesewetter accompanied her in an able manner. The program was as follows:

"Tre Giorni," Pergolesi, concert arrangement by Gyongyoshalasz; Fantasia, C Minor, Mozart, Mr. Gyongyoshalasz; "Morning" Oley Speaks; "Lady of Dreams," Mabel W. Daniels; "Cherry Ripe," Horn, Miss Klotz; "King of Thule," Liszt; "On Wings of Song," Mendelssohn-Liszt; Rhapsody, No. 8, Liszt; Mr. Gyongyoshalasz; Aria, "Un Bel Di," Puccini, Miss Klotz. Three pieces by Gyongyoshalasz, Nocturne, Serenade, Hungarian Fantasia, Mr. Gyongyoshalasz; "Mädchen Glück," Louis Koemmenich; "Bergere Legere," Weckerlin; "Chanson Indoue," Rimsky-Korsakow, Miss Klotz.

While at Stony Brook Miss Klotz was entertained by Mrs. J. Elliot Langstaff, leaving on Friday afternoon for the mountains, where she will stay until late in September.

Verdi Festival for New York

Announcement is made by the Italian Orchestral Society of New York that preparations on a big scale are now being made for a great festival concert to be given in October, commemorating the centenary of Giuseppe Verdi. The program will be a very interesting one, made up exclusively of numbers by the famous composer. There will be prominent soloists, supported by a choral society.

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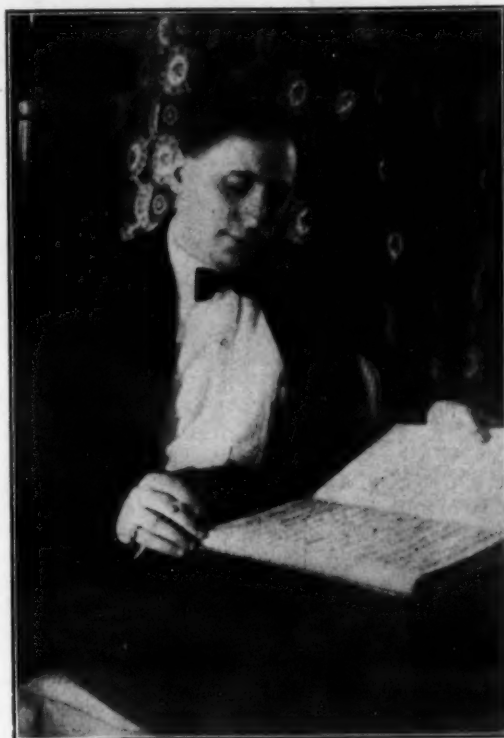
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"Early Drudgery? Make It Broaden Your Musicianship," Urges Pilzer

BE not discouraged, ye violinists who are condemned at present to exchange your talents for daily bread by means of playing in some little café orchestra or hammering violin technic into the brain of a stupid pupil in a small town. These dull pursuits may be stepping-stones to an artist's career, provided that you make the most of them. *How* make the most of semi-drudgery? By seeing through the mere drudgery to the spirit of thorough musicianship, the broad culture that is to be gained from a wide variety of musical experiences. Such is a message to struggling musicians gleaned from a conversation with the prominent young violinist, Maximilian Pilzer, who is proud to confess that he himself has been "through the mill."

This discussion of a violinist's problems had occupied Mr. Pilzer's attention during a recess in his teaching hours one afternoon last week. One of his talented young pupils had just given an indication of his possibilities in the Wieniawski concerto.

"I would tell this boy the same thing that I've told you," announced Mr. Pilzer, "and would urge him not to be a mere so-



Maximilian Pilzer, American Violinist, Absorbed in a New Score

loist. When the soloist has been playing for some time he is apt to do things in his own way, and his own way frequently is not the right way. Take the violinist who goes straight from the studio of a great master to the platform of a solo artist. He may be a virtuoso, but he is liable to be several points shy in the matter of broad musicianship. More than that, he is inclined to let personality run riot, as he has had little chastening influence in the matter of contact with more experienced musicians.

"Men like Kreisler and Ysaye—don't forget that they have sat at humble orchestra desks like the rest of us, and are all the better artists for that reason. And Toscanini was a plodding 'cellist in an opera orchestra until the indisposition of the conductor gave him a chance to show his own genius with the baton.

"This playing under different conductors is one of the greatest helps in widening the musician's vision. When you have played a certain work under five or six different conductors you make mental notes of their various ways of reading the score, and if you have any individuality you will add to the list another interpretation—your own. This will not necessarily be a composite reading, but an interpretation which you have evolved for yourself upon a definite basis of comparison.

"Also you have an opportunity to study

the idiom of the various composers and to enter into their individual moods, and this will be a help when you interpret their solo works. For instance, I have played all the Beethoven symphonies in my orchestra work and that is a great aid to me in interpreting the Beethoven concerto.

"Then some day you may be called upon to conduct, just as Toscanini was. I had that experience a Summer ago on the Hotel Astor roof in New York, and 'got away with' the task all right, although I had never conducted before. Obviously, conducting is no easy matter. You must have many qualities besides a full knowledge of the various scores, but if you are a thorough musician don't you see that you've got something to start with, when the emergency comes. Suppose that you rise to be a concertmaster. There your duties correspond somewhat to those of our Vice-President—you preside over the first violin section and you are called to the conductor's desk if anything happens to the conductor. Such chances may never come, but you must be ready to make the most of them in case they should."

Right in line with this subject are Mr. Pilzer's own experiences. He has not deserted the violin bow for the baton, but he was concertmaster for the Russian Symphony Orchestra in New York at an age when many fiddlers are just graduating from their de Beriot concertos. Though he is yet in his early twenties he has been concertmaster for the orchestras of Messrs. Arnold Volpe and Franz X. Arens, and he joined an orchestra in England at the age of fourteen, so young that he had to don his first long trousers to rise to the dignity of the occasion. This was after financial circumstances had compelled him to discontinue his training with Joachim.

"I have since done a little of everything—café work, symphony orchestra playing, teaching, etc., and while it was sometimes hard I wouldn't exchange the experience for anything. Is there not danger that the humdrum grind of orchestra playing may spoil a violinist as a soloist? Certainly, provided that the player does not take care of himself. What do I mean by that, specifically? I mean preserving his individuality as an artist and not being a mere part of a machine. Personally I have been fortunate in being able to rise from the concertmaster's chair, play my solo and make the audience forget that I had been the concertmaster. It is a delicate psychological process for a violinist to be a zealous co-laborer in an orchestra and still maintain a condition of mental freedom as a soloist. This must be done, however, or he is liable to lose that magnetic current which he establishes with his audiences."

One thing that has helped Mr. Pilzer to round out his musicianship is his remarkable "ear," added to the sense of "absolute pitch." This "ear" makes him not only a violinist but a pianist, and the latter without a single lesson. His pianistic gifts were seen in practical use as he accompanied his pupil in the Wieniawski work.

K. S. C.

Frieda Langendorff's recent guest appearances at the Dresden Court Opera as *Herodias* and *Klytemnestra* resulted in a re-engagement for this month.

TO PLAY AT WORCESTER

Alice Eldridge Prepares for Festival Appearance at Cape Cod Home

Alice Eldridge, the young American pianist, has been spending the Summer at her home on Cape Cod. Miss Eldridge is preparing for her appearance with the symphony orchestra at the Worcester Festival, when she will be the piano soloist on October 3.



Alice Eldridge in Her Summer Home on Cape Cod

On Wednesday afternoon she gave a recital at Mrs. Winthrop Winslow's residence in Duxbury, the proceeds from which she devoted to the building fund of the new Duxbury Yacht Club. She played the following program with great success: Etude and Three Preludes, Chopin; Gavotte, Gluck-Brahms; "La Fille aux Cheveux de Lin," Debussy; Caprice Espagnole, Moszkowski; Rakocsy March, Liszt.

William S. Brady Reopens Studio

William S. Brady, the New York vocal teacher, returned to the city on Saturday of last week after a three weeks' vacation spent at Asheville, N. C., where he was the guest of Dr. and Mrs. Silvio von Ruck. Mrs. von Ruck has been a pupil of Mr. Brady and is considered one of the best singers in the South. Mr. Brady resumed his teaching in his Aeolian Hall studios on Tuesday.

Arthur Lawrason's Studio Reopened

Arthur Lawrason, one of New York's most successful vocal teachers, announces the reopening of his studios next week at No. 328 West Fifty-seventh street. Mr. Lawrason has been obliged to increase his studio facilities on account of the large number of applications for instruction made to him during the Summer.

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Bessie Bell Collier, the noted violinist of Boston, is at Bryant's Pond, Me., at the Summer camp of her parents.

Richard Lucchesi, of Los Angeles, has gone East to secure the production of his opera, "Marquise de Pompadour."

Mrs. Frances Musgrave gave a musicale on August 25 at Bar Harbor, Me., the feature being the playing of four ancient instruments.

Mrs. Nellie Evans Packard, voice teacher of Boston, who has been making a tour of the British Isles for ten weeks, has returned home.

Benjamin E. Berry, tenor, with Mrs. Berry, contralto, who have been at Watch Hill, R. I., are now in Bath, Me., where they are to give a joint recital.

Thomas B. Pollard, president of the Quincy Choral Society, has returned to his home in Quincy, Mass., after a pleasant Summer at Round Pond, Me.

At the annual concert of the choir of the First M. E. Church, Meriden, Conn., on October 20, Anna Case, the Metropolitan Opera soprano will be heard.

Following a choir rehearsal in St. Francis' Church, Newburgh, on August 29, Agnes Clarke, the organist, was struck by lightning and her left side is paralyzed.

Helen Hulsmann, of the Hulsmann Trio, has been accepted as a pupil by Emma Thursby, the New York teacher, who predicts for the child an operatic career.

Florence Austin, the popular violinist, was a soloist in the concert given on August 28 at the Nassau Hotel, Long Beach, L. I., by Henry Liff and his orchestra.

Ellen Learned was the soloist at a musicale given on August 29 at the home of Mrs. Charles A. Hamilton, in Ridgefield, Conn. She sang songs in English, French and German.

Victor Herbert conducted his light opera, "Sweethearts," on its return to Philadelphia on August 30, and the composer was called upon for a speech, as was the star, Christie McDonald.

The Cathedral Choir, of Baltimore, under Frederick Furst, sang Gounod's "Messe des Orpheonistes" on Sunday, August 31. The "Benedictus" of the mass was composed by Roman Steiner, of Baltimore.

The series of concerts at Stony Brook, L. I., closed with one participated in by the Russian Balalaika Orchestra, Maria Stoddard Gayler and the Weber Quartet. Robert Gayler was the director.

Frank W. Gillis, a graduate of the New England Conservatory of Music, is renewing old acquaintances in Boston, coming from Tiffin, O., where he is instructor of music at Heidelberg University.

Amy Deibert, of Florence, Col., has resumed duties as supervisor of music in the public schools of Eaton, Col. Amy and Ruth Deibert gave a vacation concert in Florence, which was largely attended.

Gladys Caldwell one of the youngest opera stars in the country and Frank Deshon have been chosen for leading rôles in "The Chimes of Normandy," to be given by the Aborn Opera Company in Meriden, Conn., on September 4.

Marian Mosby has been rewarded by Charles Frohman with the title rôle in the second company of "The Doll Girl" for her pluck in stepping from the chorus and playing this part at a day's notice at the Globe Theater, New York.

"The Merry Martyr," a musical play by Hugo Riesenfeld, a Viennese composer now resident in this country, was presented by Klaw & Erlanger at the Colonial Theater, Boston, on August 30, with the composer conducting the performance.

The Bell Piano School, of Americus, Ga., has reopened with its work revised after a visit from Carl Faellen, the noted pedagogue, with whom Miss Bell has made arrangements for her graduates to take a finishing course at the Faellen School.

Mme. Calvert, of the Boston Opera Company, has been engaged in concert work at Old Orchard, Me., where the Countess de Bane, of Montreal, a musician of prominence and social leader, has been giving some fine musicales at her cottage.

Dr. A. J. Harpin, of Worcester, Mass., gave a recital of songs at the "Imperial," Narragansett Pier, R. I., on Sunday evening, August 24. His selections were from Schumann, Orth, Huhn, Bond and Tours, and were enthusiastically received by the guests.

The Philharmonic orchestra of Eau Claire, Wis., Edwin Howard, conductor, gave an excellent musical program Sunday afternoon at the Chautauqua grounds at Chetek. The soloists were Helga Aanstad, soprano, and Sigurd Rishovd, violinist.

Announcement comes from Gainesville, Ga., that Dr. Henry G. Hanchett is coming to Georgia to take charge of the normal department of music in Brenau Conservatory. Dr. Hanchett is well known in the South. He succeeds the late Dr. August Geiger.

Mrs. Minnie Graves Watson, composer of "Twilight Songs" and connected with the vocal department of the Yale School of Music, was married on August 30 in New Haven to Gen. George Hare Ford, president of the New Haven Chamber of Commerce.

Robert W. Douglas, the young American baritone, is the guest of Mrs. Anna Louise Carey Raymond at Scarborough, Me. He has spent most of the season at Old Orchard, where he had a class of pupils, and will sail for Florence, Italy, Sept. 6th, for a season of opera.

S. Kronberg, the manager, sailed recently from New York on the *France* to make arrangements for the American tours of certain foreign artists. Edward Lankow, the Boston Opera basso, is to make a tour of Canada and the West prior to the opening of the opera season.

Minor C. Baldwin, the concert organist, while sojourning among the White Mountains, has given recitals at North Conway, N. H.; Garham, N. H.; Bethlehem, N. H.; Conway, N. H.; Farmington, N. H., and also at Truro, Nova Scotia, Sidney and Glace Bay, Cape Breton.

Countess Leary gave a musicale last week at her Summer residence, Park Gate, in Newport, R. I. Mrs. Mary Curley Rooney, a Newport soprano, sang the Bach-Gounod "Ave Maria," "The Last Rose of Summer" and other songs, while Conrad's Orchestra played several numbers.

Edith Bullard, soprano, who is spending the Summer in Providence, R. I., has been in Boston for a few days making preparations for the re-opening of her studio in the Pierce Building, Copley Square, in September. She will succeed Anna Miller Wood, who, since her marriage, is making her home in California.

Frederick R. Huber, director of the Peabody Conservatory of Music Summer School, Baltimore, is on a trip across the Canadian Rockies to the Pacific Coast. He will visit the Indian reservation at Maple Creek, Banff, Vancouver, various coast cities, Yosemite Valley, the Grand Canyon, Denver and St. Louis.

Mrs. Theodore Crammer, of the Beth Israel Synagogue Quartet and the First Presbyterian Church choir, Atlantic City, N. J., has returned from a vacation in Pennsylvania, and was greeted with appreciation in a recent concert at Ventnor, N. J. Edna Baier, of the Olivet Quartet, Atlantic City, substituted for the soprano at the synagogue.

Fred Blanchard, president of the Young Grandfathers' Association, "Limited," of Los Angeles, has received an application for membership from L. E. Behymer, with

check for initiation fee and current dues. Manager Behymer was made eligible last Saturday by his daughter, Mrs. Enid Malcom, who started a new generation of Behymer descent with a lively son.

At Pleasantville, N. J., "The Flowerland," a musical "phantasy," was given under the direction of Edna Colladay, of New York, who wrote many of the songs and the book. Miss Colladay sang the leading rôle; other participants being Norman Clark, Raymond Detwiler, Edward Jocardi, Bernice Russell, the Pleasantville Chorus, Harold Neiman and Alice Wenderoth.

Under the patronage of Ambassador and Mme. Bakhmeteff, Commodore and Mrs. Arthur Curtiss James, Senator and Mrs. Wetmore and Mrs. Charles Oelrichs, the Russian Balalaika Orchestra, in conjunction with various Russian soloists, will take part in a Russian music festival in the Newport (R. I.) Casino Wednesday evening, September 10, under the management of D. S. Samuels.

Under the auspices of the Atlanta Music Festival Association, the Fifth Regiment Band and Charles Sheldon, organist, gave a spirited concert at the Auditorium Thursday evening. Ferdinand Dunkley, fellow of the Royal College of Organists, London, will be soloist at the next Sunday free organ concert. Effort is being made to choose a success or to Dr. Percy J. Starnes, former city organist.

Kitty Gordon, star of Victor Herbert's "The Enchantress," arrived in New York last Saturday aboard the *Baltic*, making the first part of a jump from London to Winnipeg, Canada, where "The Enchantress" starts its third season. The English singer was met at the dock by her husband, the Honorable Captain Harry Beresford, of His Majesty's Horse Guards, from whom it had been reported that she was estranged.

A suit has been started in the circuit court in Oshkosh, Wis., by Jacob Zwickey, a musician, against the Chicago and North-Western Railway Company, to recover \$1,532 in damages, alleged to have been sustained when his baggage was checked to Genoa, O., when it should have been checked to Geneva, O. As the result of his baggage having gone astray, Zwickey claims to have lost a season's contract as bandmaster for a show company.

Mme. K. A. Conterno, who recently opened a studio for the teaching of piano, singing and coaching for opera in New York, contemplates giving a series of Sunday night concerts with a band composed of members of her late husband's organization, known as the Famous Louis Conterno's Fourteenth Regiment Band. Mme. Conterno, during her husband's lifetime, on many occasions conducted the band when it played in the public parks.

The "request program," which closed the Summer season of the Memphis Municipal Band, under E. K. White, contained the following: "Nibelungen," Wagner; "Lo-hengrin," selection; "Invitation to the Dance," Weber; "Humoresque," Dvorak; "Kammenoi-Ostrow," Rubinstein; Overture "1812," Tschaiowsky; "Les Preludes," Liszt; "Egyptian Ballet," Luigini; Rhapsody No. 2, Liszt; Hungarian Overture, Kela-Bela. The band achieved splendid results during the season.

Sympathy of Los Angeles music-lovers is felt for Manfredo Chiaffarelli, formerly leader of Ellery's Italian Band, now a resident of Venice, over the accidental shoot-

ing of his little daughter last week. The child has inherited a strong musical temperament and her loss is keenly felt by the idolizing parents. Mr. Chiaffarelli, though quiet and unpretentious, is one of the best band masters in the country and has a large number of appreciative admirers and friends who mourn with him.

Manfred Malkin, pianist and teacher, has opened a conservatory of music in New York. The teaching staff of the school will include for the first year the following well-known musicians: Mr. Malkin, Arnold Volpe, conductor of the Volpe Orchestra, violin department; Mme. Sophie Traubmann and Joseph Pasternack, voice; S. Finkelstein, cornet; Vladimir Dubinsky, cello; Jules Massart, piano; Arturo Palesty, Frederic Lopere, Ada Becker, Miss Kaplan, Miss F. Rolston, M. Knafel, Jacques Du-bois, D. Rudie, Rudolph Baumeister, Thomas Browning and F. W. Riesberg.

In the Metropolitan Temple, New York, a special musical service was given last Sunday evening. Mrs. Edith Baxter Harper, soprano, sang "With Verdure Clad," from Haydn's "Creation"; Lucie Benedict, contralto, "O Rest in the Lord," from "Elijah"; William H. Harper, tenor, "How Long, O Lord, from 'The Triumph of David'; the Rev. Arthur Bruce Moss, baritone, "It is Enough," from "Elijah." The quartet sang Dudley Buck's "Festival Te Deum" and Woodward's "The Radiant Morn." Melville Charlton was at the organ; his prelude was a toccata by Dubois.

Clovis B. Johnson, director of the voice department of the Scott School of Music, Pueblo, Col., who recently returned from Paris, presented some of his pupils in recital, August 21. The program introduced mixed chorus of twenty-four, and the quartet, composed of Merle Grey, Johanna Smerke, James Wilson and C. B. Johnson, along with Blanche Mendel, William Byrd, Mrs. P. D. Russell, Eleanor Thomas, Ethel Gray, Mrs. Mahlon Santon, Ella Hughes and Anna Hollywood, Sergius Ward McKinley, pianist, and Anna Crossman, accompanist, lent good support in the vocal numbers.

Werba & Luescher present Victor Herbert's operetta, "Sweethearts," with Christie MacDonald, at the New Amsterdam Theater, New York, on September 8. The firm's second production will be a musical comedy by Channing Pollock, Rennold Wolf and Reginald De Koven, called "Her Little Highness." Mizzi Hajos will be seen in the title rôle of the piece, which opens in Boston on September 15. In November the firm will offer the Leo Fall comic opera, "The Jolly Peasant," with David Bispham in the title rôle. The following month Lionel Walsh will be starred in a new English musical play called "Mr. Popple."

Mid-month meetings of the Gamut Club, Los Angeles, are rivaling in interest the regular dinners of that now famous organization. One of these informal meetings occurred last week, when Carl Faellen, of Boston, and Herbert Standing, the actor, were present. Piano duets were played by A. J. Stamm and Henry Schoenfeld and solos by Miss Spangler. Mr. Faellen received a warm greeting and was elected an honorary member of the club. Mr. Standing recited Kipling's "Danny Deever" to a piano accompaniment by Miss Spangler. The music was written by his son, Percy Standing. Two excellent baritones were heard, Fred McPherson and Vernon Campbell.

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Marie Narelle Makes Her Music
Express Protest Against
Slavery

MME. MARIE NARELLE, the Irish soprano, will be a soloist in November at the first formal recital and reception of the American Daughters of Ireland at the Waldorf-Astoria, New York. In this program she will include several of the ancient Gaelic songs, never before heard in America, some of which will be sung to her own accompaniments of a "Brian Boru" harp, at which instrument Mme. Narelle, in addition to her vocal gifts, is an accomplished artist. She will also sing some of the old Irish war songs, which caused a furore throughout the country on her tour with John McCormack.

Mme. Narelle will sing with several of the big orchestras of the country and will be the soloist for several of the largest choral societies in New York and other cities, as well as appearing in recitals and private musicales. During the Winter she will give recitals in New York and Boston.

Mme. Narelle was born in Australia of Irish parents, her maiden name being Mary Ryan, and is a descendant of the Ryans of Tipperary. She learned the story of Ireland in her earliest youth, and while she sings in many European languages the music of Ireland is especially dear to her. It



Mme. Marie Narelle, the Irish Soprano

is because she expresses the deepest emotions of the human soul that she is such a fervent interpreter of this noble song literature. It has been said that "all factions think alike when this daughter of the exiled Gael sings." Thus, her "Minstrel Boy" is not merely a song, but a defiant protest against slavery and an assertion of the imperishable principle of human liberty.

10; Marquette, Mich., Oct. 13; Houghton, Oct. 14; Duluth, Oct. 16; Chicago (Orchestral Hall), Oct. 19; Indianapolis, Oct. 22; Cedar Falls, Ia., Oct. 24; Milwaukee, Oct. 26.

Thornton, Rosalie. — Manchester, Mass., Sept. 12.

Orchestras, Quartets, Chorus, Etc.

Jacob's Quartet, Max.—Long Branch, N. J., Sept. 18.

Manhattan Ladies' Quartet.—New York City, Oct. 12.

Minneapolis Symphony Orchestra.—Minneapolis, Oct. 24; Nov. 7, 21.

DENVER ORCHESTRAL PLENTY

Rival Bodies Will Prolong Competition
Into the Winter

DENVER, Aug. 28.—The intimation that Denver might have two symphony orchestras next Winter has now been amply verified. Raffaello Cavallo, who has conducted the successful series of Summer symphonies at our "White City," has joined forces with Father Burke, promoter of a series of subscription concerts, and six concerts under their joint direction is definitely announced. Fannie Bloomfield Zeisler, Francis Macmillen and Charles W. Clark are already engaged as soloists for the series and negotiations are pending with a famous opera star.

The Cavallo concerts will be given on Friday afternoons at the Broadway Theater, alternating with the concerts of the Denver Philharmonic Orchestra, of which Horace E. Tureman is conductor. The Philharmonic will also present some outside soloists of note, Harold Bauer, pianist, and Thibault, violinist, having already been engaged. Thus the Summer symphony war will be carried into the Winter season, and the public that has heretofore given meager support to one orchestra will be asked to maintain two. The outcome will be interesting. It is to be hoped that the rivalry will not so divide the support that both projects will come to grief.

At the concert of August 8, Edward B. Fleck gave the difficult Liszt Concerto in A Major with the Cavallo Orchestra. He played brilliantly, with flawless execution of the stupendous chromatic runs and crashing octaves. The orchestral accompaniment was somewhat shaky in spots, though in the balance of the program Mr. Cavallo handled his forces admirably.

J. C. W.

Benjamin E. Berry in Rhode Island
Concerts

Benjamin E. Berry, the tenor, who has been spending a large part of the Summer at Watch Hill, R. I., sang in Canterbury, N. H., last week. Among his solos were "Summer," from Thomas's "Swan and the Skylark," which was given by request, and Hildach's "Passage Bird's Farewell" and "Crucifix," by Faure, which were sung as

duets with Herbert Smith, of Boston. Mrs. George Gale, of Concord, N. H., was the accompanist.

Mr. Berry also took part in a concert given in Weekapaug, R. I., August 15. The other artists were Mrs. William G. Hammond, soprano; Mrs. Viola Van Orden Perry, contralto; Charles F. Hammond, baritone, and William G. Hammond, pianist-composer. The program included songs, duets and piano solos and closed with the sextet from "Lucia," arranged for quartet.

The concert was very largely attended and resulted in netting a good sum for the Weekapaug Improvement Society.

A NEW MUSICAL BUREAU

D. S. Samuels Announces Plans of Managerial Venture

D. S. Samuels, for many years active in New York's musical matters, and manager of various orchestral organizations, has opened a concert bureau, with offices in the Candler Building, No. 220 West 42d street, New York. Mr. Samuels has been for many years and is at present the manager and director of the orchestras in the Schubert and Brady theaters.

The season 1913-14 will mark the first in the history of the newly organized Orchestral Society of New York, a symphonic organization consisting of sixty musicians under the leadership of a well-known conductor. Rehearsals will begin within a few weeks and the initial concert will be given at Carnegie Hall early in the season.

Mr. Samuels's list will be headed by the Russian Balalaika Orchestra, which will remain for the entire season, and tour to the Pacific Coast.

The artists will include Maximilian Pilzer, the American violinist; Leon Zinger, a Russian tenor, recently arrived from St. Petersburg, where he has sung in opera and concert; Mlle. Aimée Victor a French soprano; Sylvia Blackston, the Australian contralto; Charles de Herrick, Court pianist of Serbia; Martha Lewis Lachman, dramatic soprano, and Lemuel Goldstein, a young pianist.

Abner N. Edelman, who was for many years with London Charlton and who is well acquainted with managerial affairs, will be associated with Mr. Samuels in his various enterprises.

ASHLEY ROPPS ENDS
MONTH OF SOLO WORK
AT CHAUTAUQUA, N. Y.

Ashley Ropps at Chautauqua

Ashley Ropps, baritone, has returned to his home in Brooklyn with his mother and brother, after a notable concert engagement at Chautauqua, N. Y. He was one of the July quartet of soloists, and, in addition to his appearance in three weekly miscellaneous concerts, he took leading parts in Sullivan's opera, "The Golden Legend"; Handel's "Messiah," and Verdi's "Il Trovatore." The baritone attained excellent results, not only in his concert and oratorio work but in his operatic interpretations, and won the unstinting praise of his audiences and commendation from Director Alfred Hallam.

Gordon Graham has been giving interesting organ recitals on Sunday evenings after services in Christ Church, Chattanooga, Tenn. On August 21 his organ class was heard in a well chosen program.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Barrows, Harriot Eudora. — Worcester, Mass., Oct. 26.

Eubank, Lillian. — Newark, N. J., Nov. 10.

Farrar, Geraldine. — Seattle, Wash., Sept. 26; Vancouver, Sept. 29; Portland, Ore., Oct. 1; San Francisco, Oct. 5; Oakland, Cal., Oct. 7; Los Angeles, Oct. 9; Denver, Oct. 13; Kansas City, Mo., Oct. 17; Chicago, Oct. 19; Pittsburgh, Oct. 21.

Griswold, Putnam. — Minneapolis, Oct. 24.

Henry, Harold. — New York, Aeolian Hall, Oct. 29; Boston (Jordan Hall), Oct. 30; Toledo, Nov. 5; Chicago, Nov. 16; Grand Rapids, Nov. 28.

Huss, Henry Holden. — Colgate University, Hamilton, N. Y., Nov. 20.

Huss, Hildegard H. — Colgate University, Hamilton, N. Y., Nov. 20.

Jordan, Mary. — Worcester (Mass.) Festival, Oct. 2.

Kraft, Edwin Arthur. — Nashville, Tenn., Sept. 26, 27, 28 (First Presbyterian Church); Godfrey, Ill. (Monticello Seminary), Oct. 24.

Kubelik, Jan. — Chicago, Oct. 5.

LaRoss, Earle. — Reading, Pa., Feb. 4 (Philadelphia Orchestra).

Melba, Mme. — Montreal, Sept. 29.

Phillips, Arthur. — Worcester (Mass.) Festival, Oct. 2.

Teyte, Maggie. — Parma (Italy), Verdi Festival, Sept. 14 and 20; Berlin, Royal Opera, last week September; Des Moines, Ia., Oct.

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BUSONI WRITES INDIAN RHAPSODIE

With Suggestions from Natalie Curtis, Italian Pianist Is Working on Novel Feature for Next American Tour—His Bologna Directorship to Allow Him Wide Latitude for Appearances Elsewhere—A Chat in his Berlin Library

By HARRIETTE BROWER

BERLIN, Aug. 17.

AS a man's surroundings and environment are often reflections of his character, it is always a matter of deep interest to get in touch with the surroundings of the creative or executive musician. To meet him away from the glare of the footlights gives one a far more intimate knowledge of the artist as man. During my travels this Summer that privilege has been accorded to me several times, and while in Berlin I received a note from Ferruccio Busoni in which he said: "While I am not fond of interviews if you will come to tea on Thursday afternoon you will be welcome."

Busoni is located in a stately *wohnung* overlooking the handsome Victoria Luise Platz, in the newer western section of the city. Mme. Busoni met us with charming cordiality and conducted us to the master, who rose from a cosy nook in a corner of the library to greet us. Tea was soon brought in and our little party, which included a couple of other guests, was soon chatting gayly in a mixture of French, German and English.

His Bookshelves

One found one's glance sometimes wandering over the artistic furnishings of the great library, and to the rows and rows of volumes in their costly bindings which lined the walls. One appreciated what Dr. Johnson meant when he said that whenever he saw shelves filled with books he always wanted to get near enough to them to read their titles, as the choice of books indicates character.

After singing the praise of a Russian-American pupil of his who is soon to return to America, Busoni remarked: "I am composing a rhapsodie on American Indian themes."

"And where did you capture the themes?" he was asked.

"From a very charming lady, a countrywoman of yours, Miss Natalie Curtis. She has taken a great interest in the idea and has been most helpful to me."

"One of the German music papers announced that you are about to leave Berlin and have accepted a fine offer elsewhere—was it in Spain?"

"I intend leaving Berlin for a time," he admitted, "and will go to Bologna—perhaps you thought that was in Spain," with a sly



glance and a humorous twinkle in his eyes. Then he continued:

Palace Rented for \$250 a Year

"My offer from Bologna appears most flattering. I am appointed head of a large conservatorium, but I am not obliged to stay there in the city, nor even to give lessons. I shall, however, go there for a time and shall probably teach. I am to conduct six large orchestral concerts during the season, but aside from this I can be absent as much as I wish. We shall, however, close up our house here and go to Italy in the Autumn. Living is very cheap in Bologna; one can rent a palace for about \$250 a year.

Mme. Busoni now invited us to inspect part of the house. We passed to the adjoining room, which contains many rare old prints and paintings and odd furniture—"everything old," as Madame said with a smile. In this room stands a harpsichord, with its double keyboard and brilliant red case. It is not an antique, but an excellent copy made by Chickering.

Farther on is a veritable musicians' den, with upright piano and large desk which holds many mementoes. On the walls hang rare portraits chiefly of Chopin and Liszt. Beyond came the salon with its two grand pianos side by side. This is the master's teaching and recital room and here are various massive pieces of furniture. Mme. Busoni called our attention to the elaborate chandelier in gray silver which had cost

houses, is now in Florence, after a notable tour through Europe. He will sing in Florence during December, January and February, and for this reason has been obliged to cancel an important engagement in this country.

St. Louis to Hear Noted Soloists

ST. LOUIS, Aug. 30.—A local manager who plans to provide a truly diversified entertainment is Hattie B. Gooding, whose attractions include some of the finest artists appearing in the country. On October 23 Louise Homer, the famous American contralto, will appear in recital at the Odeon, and others secured are Josef Hoffman, the eminent pianist; David and Clara Mannes, in sonata recital; Maggie Teyte, and Mischa Elman. Miss Gooding



Busoni at Work

her a long search. There are several portraits of the composer—pianist as a boy of twelve, a handsome lad, *bildschön*, with his curls, his soulful eyes and big white collar.

Busoni soon joined us in the salon and the conversation was turned to his activities in the new field.

"When you finish the new rhapsodie you must come and play it to us in America—and in London also," he was urged.

"Ah, London! I am almost homesick for London; it is beautiful there. I am fond of America, too. You know I lived there for some years; my son was born there; he is an American citizen. Yes, I will return, though just when I do not yet know, and then I will assuredly play the rhapsodie."

Mario Ancona in Florence

Mario Ancona, the celebrated baritone, who for many years sang successfully at the Metropolitan and Manhattan Opera

also has a number of miscellaneous offerings.

Plans are under way for the formation of the first real mixed chorus, outside of the German societies, that has ever been assembled in this city. It is being promulgated by Mrs. Charles B. Rohland, who has headed the famous Dominant Ninth Society of Alton for many years and was leader of the now defunct St. Louis Musical Club. The new association will be termed the St. Louis Choral Art Society. Members of the other choral societies will be enlisted.

H. W. C.

"No Musicians Need Apply" in Singer's Quest of Ideal Husband

Inga Orner, the former Metropolitan opera soprano, returned from Europe last week on the *Prince Frederick Wilhelm*, confiding to the ship news reporters that one of the objects of her trip is a search for an ideal husband. "Above all he must not be musical," she declared, "I am not looking for temperament, but for a man. I do not object to his using a graphophone, but he must select my records."

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